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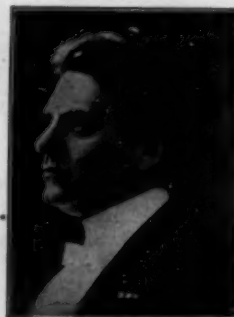
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RICHARD STRAUSS' "SALOME."

The Triumph of This Extraordinary Work Described in Translations From Two Leading German Music Journals—No Reading for the Young and the Squeamish.



Dr. Paul Pfitzner, in the *Musikalisches Wochenblatt*.

FOR a long time no work has been awaited here with such expectancy as Strauss' "Salome." It was an open secret that the censor's prohibition in Vienna had only served as a cloak wherewith to hide the real reason for the abandonment of the performance—i. e., the refusal of the singers to devote themselves to its insane difficulties. It was expected that a similar condition might arise here even at the eleventh hour, but no obstacle intervened, and everything went off in perfect order, and the messenger who camped out all night on the steps of the Opera House, in order to be the first in line when the box office opened, did not suffer his martyrdom in vain. Nor were the singers and orchestral musicians, who accomplished almost supernatural deeds, without a reward for their work. Firstly, the public accorded them an ovation that lasted ten minutes by actual count, and culminated in twenty recalls; and, secondly, the triumph was witnessed by all the managers of Germany's largest opera houses and by the most representative audience, intellectually, that could be gathered together in this country.

Strauss is a prime favorite of our conductor, Von Schuch. On that account we are familiar here with all the Strauss symphonic poems, and before all things with his "Feuersnot," which was given splendidly in Dresden, and forms the medium by which to measure the present work. If one thought to have arrived at the limit of human achievement in "Feuersnot"—in the line of difficulties for the orchestra and the singers, the overthrowing of all accepted musical forms and the piling of Ossa on Pelion in the matter of shrieking dissonances—then it must be stated now that "Feuersnot" (owing to its simple and psychologically clear subject) is as a child's play compared to "Salome," whose complicated soul struggles presuppose the use of vastly augmented means of musical expression.

What Strauss accomplishes in this respect overtops everything that has gone before (even "Feuersnot") so completely that the first feeling of the listener is one of astounded awe, and only repeated hearings will enable him to penetrate more deeply into the work. The first musical impression, however, is decidedly one of fascination for the nerves and senses, which are spurred into ceaseless attention until the last note of the score has sounded. No one is able to understand the work fully at a single hearing, for there is too much to marvel at and to study in the way of new instrumental combinations, flouted conventions of harmony and orchestral colors hitherto unknown. I will mention only one effect here. In order to obtain a shuddering sound just before the head of Johannes falls, Strauss has the contrabass players take hold of the strings with two fingers instead of pressing them in the usual manner, whereby a tone is produced which defies analysis or description. The musicians in the orchestra say that in this score they themselves often do not know whether they are playing correctly or not. Some of the orchestral sections, for instance, play unconcernedly in keys that are half a tone removed from the mode being used at the same time by other groups of the orchestra. At one place the orchestra plays B flat major while Salome sings insistently in B natural. However, such arbitrary ugliness melts into softer tints for all those who do not sit too close to the stage—at least, that is prob-

ably what Strauss intends. Certain it is that no key is employed for more than a few measures without expansive modulation, that the most venturesome intervals sometimes occur several times in one bar, and that in almost every phrase the singers end in a key different from the one in which they began. The singer's task is made even harder by the fact that he often finds no clue in the orchestral part, and sometimes is forced to labor against a rhythm entirely at odds with that of his own music. I do not mean to say that there is no rhythm in the work; on the contrary, the pulse beat is singularly concise and sharply defined. But each separate phrase stands by and for itself, oblivious of its neighbors; and the whole frequently makes the effect of the freest kind of an improvisation. Perhaps it does not matter in some of these free declamatory passages whether or not the value of all the separate notes is strictly observed, but the fact remains that the difficulty of learning these vocal parts is absolutely without precedent.

It is a delicate task—nay, a distasteful one—to express an opinion on the subject of the libretto, but this is imperative in order to do justice to the music, which reveals the greatest genius in those very episodes where it concerns itself chiefly with the unnatural, not to say criminal elements of the story.

Everyone knows why Oscar Wilde was imprisoned for six years in Reading Gaol, and in this circumstance lies the barrier which will prevent many persons from accepting the drama as soon as they realize in it the subtle but diseased tendency to soul confession of the most intimate sort. Again, others who believe the stage to be an institute for the dispensation of morals—good only!—will declare this work to be a sin against the purity and decency of the people. In order to let the reader judge for himself, I will try to sketch the contents of the drama in a few words.

Herodes, of Judea, who has seized for himself Herodias, the adulterous wife of his brother, begins to feel unholy desire for Salome, daughter of Herodias. He gives a splendid feast. At the rising of the curtain there is revealed the terrace before the palace. The chieftain Narraboth, who loves Salome, stands staring into the great festal hall, where he can watch Salome without being himself observed. In the middle of the terrace is the grated covering of the pit wherein John the Baptist is confined, guarded by Roman soldiers. The prophet's voice is heard, announcing in solemn tones the coming of the Messiah. Salome, who has left the feast in order to escape the lewd attentions of Herod, hears the warning of the prophet. She learns from the soldiers that the prisoner is young, and she expresses the wish to see him. Half by command, half by persuasion, she succeeds in having the prophet brought up from the pit, in spite of Herod's orders to the contrary. Salome is amazed at the manly, proud bearing and the flashing eyes of the youthful fanatic. Suddenly she is overcome with desperate desire. She endeavors to touch his white body, but is repulsed violently by Jochanaan. She tries to caress his hair and then to kiss his mouth. The chieftain Narraboth, in insane jealousy at Salome's shameless entreaties, stabs himself and falls dead at her feet. Unheeding, and almost stepping on the corpse of Narraboth in her mad ardor, Salome pleads more and more passionately with Joch-

anaan: "Let me kiss your mouth." The prophet commends her to the mercy of the Messiah and tells her the great story of His near approach. Salome does not or will not listen, and in anger Jochanaan curses her, turns his back and walks away. Salome is thunderstruck at the curse and the indifference of the prophet. Quickly, with overpowering force, there rises in her breast the desire for revenge, dire, sudden, terrible. This mental process is pictured by the orchestra in a long interlude, with such wonderfully beautiful music and chords and harmonies of such warmth and splendor that the listener is compelled to acknowledge himself in the presence of a stroke of genius of the very highest order.

Up to this point the music is comprehensible and even clear. The atmosphere of a sultry, odorless summer evening in the Orient is painted with marvelous skill; the words of the prophet are movingly pathetic and tuneful when they relate to the story of the Messiah, and full of fanatic pride when they are directed against Salome and her murderous mother. But Salome herself, from the very beginning, moves about in a melodic mantle that is as strange and characteristic as is the girl it envelops.

Enter Herod, Herodias and the festive company, merry, mischievous, drunken. Herod renews his importuning to Salome, and, losing all sense of restraint, makes his lascivious proposals in the most flagrantly seductive manner conceivable. Herodias, torn with jealousy, is made even more furious by the denunciations of Jochanaan, which resound from the pit. Herodias demands his execution, but Herod, in fear of the servant of God, refuses. The Jews raise their voices, too, against Jochanaan, but they are repulsed by Herod. This chorus exceeds in deliberate ugliness and in the mass of dissonance which composes it anything that has ever existed before in music. It must be conceded, however, that this extraordinary babble—given a strongly Jewish performance in intonation and in the action of the chorus—was effective almost beyond description. At this point Herod, undisturbed at the prophet's warnings, beseeches Salome again, and finally asks her to dance before him. She agrees, but makes one condition: Herod is to swear solemnly that he will grant anything she asks. He complies. Salome dances. This is the first great dramatic climax of the opera, and lasts about ten minutes. The voices are hushed, but the orchestra sings a wondrously beautiful song, beginning, in Oriental fashion, with slow, clinging tones on the oboe, and ending with a Titanic climax consisting of every orchestral sound imaginable—stopped brass, harp glissandos, violin harmonics with trills in the highest altitudes, glockenspiel, castanets, tambourines, &c. The depicting of the sensuously exciting element in the female Oriental dance is a masterstroke of orchestral virtuosity.

Herod asks Salome for her wish. "The head of Jochanaan," answers the girl. She repeats her request obstinately, commandingly, no less than eight times, as the only answer to the tortuous, desperate pleadings of Herod, who, rudely awakened from his delirium, cringes and begs for mercy. Forced at last to keep his oath, Herod commands the execution. The head of Jochanaan, on a silver tray, is handed up from out of the depths of the gaping black pit. Salome takes the gift triumphantly, and, gazing at it in unspeakable rapture, gradually for-

gets herself, her surroundings, the guests, the soldiers, Herod, her mother, and, mauling and mumbling broken phrases of uncontrollable passion over the head of her victim, finally becomes seized with a veritable frenzy of love and revenge, mouths the dead lips, kisses them, bites into them "as into a ripe fruit," places the dish on the floor and crouches and lies near it, convulsed with a paroxysm of voluptuous ecstasy. Herod, who has hidden his head at the sight, looks once more and commands: "Kill that woman." The soldiers crush her with their shields.

Our excellent Frau Wittich, an ideal Brünnhilde and Fidelio, was naturally enough unable to do justice to such a frightful being as Salome. It would be too much to ask a normal, healthy person to follow understandingly the feelings and thoughts of a pervert. Nevertheless, Frau Wittich did some astonishingly good acting. Fortunately she was spared the dance, for a balletuse who resembles Wittich greatly, slipped into her place almost imperceptibly and carried out the episode. Vocally Wittich was superb, and she conquered brilliantly all the difficulties of intonation and high range. Burrian as Herod was extraordinarily effective. * * * Perron as the prophet was great. * * * The major portion of the success, however, went to Strauss and Von Schuch, who, as already told, were recalled almost times without number.

This is the next question: "What now?" There is no doubt that all the leading opera houses of Germany will give "Salome." I can draw a mental picture of all the hundreds of singers and players who will spend months of herculean labor over these harmonies and intervals, and heap curses upon the composition, the composer and themselves until the obstinate measures have been pounded into the passive brain. The public will be fascinated and awed. Men of the world and tender virgins, in unanimous accord, will applaud until their palms ache—we had the spectacle here in Dresden.

In spite of the unwillingness with which I say it, I feel impelled to point out that it is a sign of the most dangerous decadence when such a work (which is valuable chiefly as a psychological document) is able to achieve a success so complete and so unanimous. And also it seems safe to assume that Strauss and his school have reached the limit of their kind of music and are now at the parting of the ways, where all further effort in the same direction must end in the destruction of all musical law and order, where tonal anarchy reigns supreme, where the future looms black and forbidding, where cacophony, ugliness and dissonance become merely a matter of sport, and the medium with which to cause astonishment or shock—and where, on the other hand, everything must be left behind that has ever been considered beautiful, true, poetical, legitimate and artistically satisfying and uplifting. Should the new movement succeed, it will be questionable whether art shall have gained. Certain it is that the abyss between the right minded and right thinking masses and the extreme views of the epicurean and "cultured" classes would then be widened almost hopelessly. Richard Wagner himself pointed out—in his "Hans Sachs"—the danger of such a contingency.

Arno Kieffel, in the *Allgemeine Musik-Zeitung*.

Seldom has the premiere of a new opera been looked forward to with greater expectation than the first performance of Richard Strauss' "Salome" at the Dresden Royal Opera. It was considered almost a certainty that the intelligent and educated Dresden public, accustomed as it is to the best in art, would protest angrily and loudly at an opera whose

story exceeds in gruesomeness and perverted degeneracy anything that has ever been offered in a musical work for the stage. These expectations were not realized, for the opera had a thunderous, stormy and unanimous success. At the close of the performance the three chief singers were called out many times, but the public would not rest until the composer and the officiating conductor had also come out before the curtain and bowed their thanks at least a dozen times. This proves, then, that the most perverted vice, the most degrading and revolting that was ever conceived by human mind and put into an art form, can be presented on the stage today, so long as the subject is new and excites the listeners with unfamiliar sensations. We have been complaining, the Lord knows how long, about the degradation of art, but the wheel of Time cannot be stopped, and in the same manner that our external person changes constantly, so too our ideas, our thoughts, our feelings and our inner views change. Goethe's saying, "Die Literatur verdirbt sich nur in dem Maasse, als die Menschen verdorben werden," can be applied with even greater justice to art. However, who can blame the artist when he listens to the wandering Psyche of the people and tries to satisfy its wishes and desires with the sort of art work it prefers?

Are we to condemn an artist for following the impulse of his time when we are able to see all about us that on the stage—that truthful mirror of our period and our customs—the public is regaled with the most depraved pictures and its senses stimulated with the lowest forms of degeneracy? Strauss is the real child of his time. It is certainly to be regretted that he, one of the greatest minds we have ever known, and certainly one of the greatest tone painters with an orchestra, allowed himself to be attracted and inspired by such a vicious subject, rotten to its very roots.

But the resounding ovation with which the Dresden public rewarded him demonstrates absolutely that he is able to gauge with a sure glance the measure of "culture" and taste in artistic matters possessed by the contemporary public.

The subject of the opera in its elements is so well known through the Biblical story and through Wilde's drama that we need not enter into many details here. Salome, the daughter of Herodias, dances before King Herod and his guests after he has promised to give her anything that she might demand. Salome, in accordance with this promise, asks that the head of Jochanaan, the prophet, be brought to her on a silver salver. The king, appalled at this request, offers all the riches of his kingdom, but she reminds him of his oath and insists on her demand. Herod orders Jochanaan to be executed and his head to be brought to Salome on the silver dish. This ghastly subject, as is well known, has inspired a number of great painters like Titian, Rubens, Dürer and others to some of their greatest works, but it remained for our own "cultivated" time to set this story in dramatic form. Merely to bring the severed head on the stage was not suggestive and grim enough for the English poet, Oscar Wilde; he felt the need of presenting the public with a new and extraordinarily stimulating nerve sensation.

Salome, who has been instructed in all the ways of sexual vice by her mother, saw in the white body of the innocent young prophet a new gratification for her lustful instincts. However, as Jochanaan repulses her and then curses her because of her being the daughter of a murderous mother, there ripens in her a devilish plan, and she nurses her lewd imagination with the thought at once bestial and voluptu-

ous, that, if she may not kiss the living man, then at least she shall satisfy her desires with the quivering head of her decapitated victim. This repulsive display of unnatural degeneracy disgusts Herod so immeasurably that he orders his soldiers to kill the woman. At the moment when the soldiers throw themselves upon Salome the curtain falls.

To this story Strauss has composed music which fascinates one, not so much with the importance of its themes as through the masterful manner in which he has used his thematic material and the glittering brilliancy of its orchestral dress. It is more difficult than even in the case of Berlioz to judge Strauss' orchestral works by their piano scores. Much that seems unclear, discordant and even absurd in the piano arrangement of "Salome" is illuminated and given glorious life by the orchestral colors. One of the phenomenal gifts possessed by Strauss is his faculty for imitating the sounds of nature and picturing external occurrences. For instance, when Salome, attracted by the voice of Jochanaan, looks into the pit where they have imprisoned him, the contrabasses play the tones C, F sharp, G and B very pianissimo and mysteriously, while the violins play an insistent tremolo in E flat. This remarkable combination of tones helps one to feel the gruesome atmosphere of the underground prison. And even more impressive is the ghostly quiet when Salome, shortly before the end of the opera, looks into the pit once more in order to assure herself that the executioner has done his bloody deed. There are short staccato sounds which suggest, for all the world, the falling of drops of blood. Everything else around is as silent as the grave. This sheer unbelievable effect is brought about by two contrabasses, which play a high B. Then there are sharp triplets and intertwined dissonances, and a chain of diminished ninths, which suggest eloquently the awful forebodings of Herod. No musician has ever been able to equal this power of picturing. There are no overwhelming themes in the opera, and its architectural unity is accomplished through the highly ingenious use of leitmotives.

The work can only be produced on the very largest stages, because of its gigantic demands on the orchestral apparatus and the singers. Of this Strauss was probably aware when he wrote his work, for he has had practical experience in that line. In the orchestra I counted eight contrabasses, eight horns, &c., and I believe that I am correct in assuming that there must have been more than 100 players. Probably with this colossal apparatus Strauss had the intention to fling to all the small theatres the prohibition: "Lasciate ogni speranza." Any other than an almost perfect performance of just this opera would condemn it irretrievably to failure and make a travesty of it.

Regarding the performance itself, I must confess that as the premiere of the most difficult work imaginable the occasion will belong henceforth to the greatest operatic experiences of my life. * * * Frau Wittich, in the title role, was not able to characterize it sufficiently. In fact, there is no woman on the German stage today who can play that perverted and suggestive part in any way convincingly. Excellent work was done by Burrian, Perron (as Jochanaan), Miss Chavanne (as Herodias) and the conductor, Ernest von Schuch.

It was all in all, as far as the performance was concerned, a festive occasion of the highest order, and one that certainly redounded to the honor of the Dresden Royal Opera. It is worth a trip to Dresden to attend a performance of "Salome" under Schuch, irrespective of the fact whether one returns from there a Saul or a Paul.



MAUD POWELL

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CINCINNATI.

CINCINNATI, December 27, 1905.

THE Cincinnati Symphony Orchestra returned Friday morning from the second trip of the season, during which concerts were given in Toledo, Detroit and way points. The Toledo concert was a morning affair at the Conservatory of Music, and the audience was composed of the most enthusiastic music devotees in the city. The Schubert symphony in C, which was played at the second local concert, was on the program, and the Toledo critics declare that Mr. Van der Stucken gave a truly wonderful reading of this great work. The Massenet suite, "Les Erinnyes," was greatly appreciated also, and Carlo Fischer, principal 'cellist of the orchestra, who played the incidental solo in the "Scene Religieuse," enjoyed special mention for his "warm and delicious tone, great sureness and adequate technic." The admirable work of the horns was also commented upon. In Detroit the orchestra played under the auspices of the Detroit Orchestral Association. This association is giving a series of orchestral concerts, including one by the Boston Symphony, one by the New York Philharmonic, two by the Pittsburgh Orchestra and two by the Cincinnati Symphony Orchestra. Mr. Olk was soloist at the Detroit concert and gave "La Fré d'Amour" by Raff with masterful skill. The orchestra will play in Detroit again in March. Eleven concerts have been given outside of Cincinnati by the orchestra since the opening of the season on December 1 and 2, and many others are booked for dates later in the season.

The College of Music was closed at noon Saturday last to remain closed until Tuesday, January 2, as far as lessons and recitals are concerned. Both the dormitory and the college proper are practically deserted during the Yuletide. Faculty and students will be given a thorough rest and after the holidays will resume work with new vigor. Meanwhile the buildings will be given a thorough renovation.

Albino Gorno, principal of the piano department and co-an of the College of Music, is taking a rest at his Clifton home during the holiday week. The current academic year has been an exceptionally busy one for the celebrated maestro. Aside from the time he devotes to teaching a large class of well advanced students, he evinces much of his wonderfully creative ability in the beautiful but difficult musical arrangements so thoroughly appreciated whenever presented in the more important college concerts.

The Musician for December contains an article by Mary Venable, teacher of piano and theory at the College of Music, which is illustrated by seven cuts from photographs of the hand of Albino Gorno. The paper is entitled "How to Play Scales and Arpeggios."

A handsome little volume devoted to the musical and general entertainment interests of the section in and about Cincinnati, giving names and addresses of all teachers, musicians and other useful information, has been given to the public by H. E. Hall. It fills a want.

The first Cincinnati Conservatory of Music chamber concert, on Thursday evening, January 4, with Wilhelm Kraupner as the soloist, assisted by Bernhard Sturm, vio-

linist, and Julius Sturm, 'cellist, presents the following program: Trio for piano, violin and 'cello, C minor, op. 1, No. 3 (Beethoven); sonata for piano and 'cello, F major, op. 123, C. Saint-Saëns (first time in America); trio for piano, violin and 'cello, E minor, op. 92, C. Saint-Saëns.

The music of the Rose Croix Degree was given in a magnificent manner at the Cathedral of the A. A. Rite Thursday evening, under the direction of Organist John Yoakley, with the following talent: Antoinette Werner-West, Mrs. F. McKnight Covalt, Mrs. Clifford S. Bennett, Josephine Wuebben, Rose P. Kabbes, Rose F. Smith, Charlotte Callahan, Joseph Schenke, William Beck, John N. Roberts, John C. Hersh, George H. Kaltenborn, F. William Haas and Valentine Strinle.

The Christmas season was appropriately ushered in at the Cincinnati Conservatory of Music with an evening of selections from "The Messiah" on Monday of last week, besides a number of Christmas readings. The opening number, a group of Christmas chorals by Praetorius (1609), sung with devout interest by a quartet, unaccompanied, struck the keynote of the evening and put the audience in the proper Christmas spirit. This atmosphere prevailed throughout and created a beautiful artistic whole.

Clara Bauer presented her most talented and promising singer at the recent Conservatory Orchestra and Chorus concert in the person of Mr. Hoffmann, tenor, who asserted a glorious voice in the "Cielo e Mar," from "Giacinto," by Ponchielli. Mr. Hoffmann's voice is the genuine bel canto tenor of the Italian school, and he uses it with delightful expression and dramatic temperament. Mr. Hoffmann's voice has a decided future.

An event of record, carrying out as far as possible the "Motu Proprio" of Pope Pius X, was the Christmas program at St. Mary's Cathedral, Covington, under the direction of Harold Becket Gibbs.

Handel's oratorio "The Messiah" was given as a praise service Sunday afternoon by a chorus choir under the direction of Oscar J. Ehrhott at the First Presbyterian Church, Walnut Hills. The choir was assisted by Mrs. Oscar Ehrhott, soprano; Virginia Gottlieb, contralto; John O'Donnell, tenor; Oscar Ehrhott, bass; Edna Purdy, organist, and William Kopp, trumpet.

Emma Heckle, soprano, presented her pupils, Miss Strauss, Miss Haus, Miss Piler and Mrs. Countryman in a Christmas celebration at the Boellman Widows' Home on December 26. Miss Heckle is a decided success in her teaching.

Philharmonic's Tschalkowsky Program.

A TSCHAIKOWSKY program has been arranged for two special concerts by the New York Philharmonic Society at Carnegie Hall, Friday afternoon, January 12, and Saturday evening, January 13. Saffonoff will be the musical director and Adele Aus Der Ohe the solo pianist. The following works will be played:

Serenade, C major, op. 48.
String Orchestra.
Concerto, for Piano, No. 1, B flat minor, op. 23.
Symphony, No. 6, Pathétique.

THE PHILADELPHIA ORCHESTRA IN WASHINGTON.

WASHINGTON, December 28, 1905.

THE Tschalkowsky symphony No. 4 had a great success with Washington people, as conceived by Fritz Scheel, director, and played by the orchestra from Philadelphia. The Brahms "Festival Overture" was likewise well received.

The vocalist, Campanari, was at his best. The "Andrea Chenier" prologue, recitative in character, was lifted into a high place of attractiveness by voice and style. An aria from the "Marriage de Figaro," though familiar, was delightful. Director and vocalist were rewarded by spontaneous and long applause. The orchestra will be welcome at its second coming, with Arthur Rubinstein as pianist.

"Andrea Chenier" was sung in Italy in Sozogni's Theatre by Della Rogers, whose recent singing of the role of Isolde in Hamburg has been chronicled with high praise in her favor. Miss Rogers is an American girl from Denver, Col., whose preparation in Europe has been one of the most complete and undisturbed of any of our young countrywomen aspirants to operatic fame. It is to be hoped that she may be brought to this country.

That aria from the "Marriage de Figaro," "Non piu andrai," is one of the popular encores of Baldelli, the famous Florentine baritone, now associated with the Whitney School of Music, in Boston. He is teaching in Paris, 6 Rue Euler.

There is pleasant writing possible about Olga Samaroff, the pianist, to appear here with the Philadelphia Orchestra upon its third appearance. But that were better kept till some future time perhaps.

F. E. T.

Western Pupils of Mr. Falk.

FRANCIS ROSENTHAL, of Minnesota, who possesses a fine bass voice, sang recently with the St. Paul Choral Club in a cast which included Marguerite Hall and George Hamlin. The papers have this to say of his work: Mr. Francis Rosenthal created a most favorable impression with his fine bass voice. He sang with conspicuous ability and a debonaire manner well suited to the requirements of the part.—The Pioneer Press.

It was reserved for Francis Rosenthal, the St. Paul basso, to achieve one of the distinguished successes. His deep tones were full of resonance, and he sang the denunciation of the high priest with fine breadth and power and expression. Mr. Rosenthal's reception took on the importance of an ovation.—The St. Paul Dispatch.

In commenting on this performance, Mr. Rosenthal writes to Mr. Falk: "Samson and Delilah" proved a success last night. I enclose clippings from which you will notice that the hours spent with you were put to good advantage. I thank you for your splendid suggestions."

Rudolph Engberg, a Chicago baritone, has just finished a very successful tour of fifty concerts. This re-engagement in several places speaks plainly of his success.

He writes to Mr. Falk as follows: "If possible, I want to spend next summer where you do, so that I can have the advantage of your perfect coaching."

Eddy's New Year Dates.

CLARENCE EDDY will begin his New Year engagements in the Buckeye State. The distinguished organist will give a recital at Lake Erie College, Painesville, Tuesday, January 9. Two days later, January 11, he is to appear at a concert in the First Baptist Church, at Dayton, for the benefit of Miss Marriott Strickland. January 13 Mr. Eddy is to dedicate a new organ in Wilson College, Chambersburg, Pa.

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MUSIC IN CANADA.

86 GLEN ROAD,
TORONTO, December 29, 1905.

THE Canadian Department in THE MUSICAL COURIER has this week received announcements from as distant a place as Halifax. Items from afar, as well as near, are welcome. Halifax paragraphs will appear next week.

J. D. A. Tripp has long since gained distinction as a leading piano virtuoso, while his ability as teacher and conductor is well known. It is not surprising, then, that an audience both fashionable and musical assembled in Gerard Heintzman Hall on the evening of December 13 to hear him play. He was in better form than ever, his performance once again giving evidence of artistic temperament, thorough musicianship and pianistic gifts of an exceptionally high order. The program, in which he was ably assisted by Mrs. O'Sullivan and Mr. Pigott, was as follows:

Andante Favori, in F.....Beethoven
Berceuse, op. 57.....Chopin
Black Key Study.....Chopin
Come Into the Garden, Maud.....Arthur Somerville
Visions (Violin Obligato).....Guy d'Hardelot
Variations, in A minor.....Paganini-Brahms
Where the Abana Flows.....Mrs. Woodforde-Finden
Allah Be With Us.....Mrs. Woodforde-Finden
From A Lover in Damascus.
Dear Love.....G. W. Chadwick
D'une Prison.....Reynaldo Hahn
Nur wer die Sehnsucht kennt.....Tschakowsky
Rhapsodie Hongroise, No. 6.....Liszt
Mr. Tripp.

Among those present were: Mr. and Mrs. Beatty, Colonel and Mrs. Grasett, Mrs. Arthur Grasett, Miss Lawson, of Chicago; Mrs. Chatin, Miss Ausley, of Port Dover; Mrs. Towell, Victoria, B. C.; Miss Strong, Miss Edith Mason, Dr. and Mrs. Rolph, Miss Strathy, Mrs. Tripp, Charles Ross, Dr. and Mrs. Price Brown, MacGillivray Knowles, Miss Kilmaster, Miss Seyborn, Miss Dallas, Mrs. Pigott.

"Llawaden," the residence of Senator Melvin Jones, presented a brilliant scene on the evening of December 11, when the Strathcona Chapter of the Daughters of the Empire, of which Melvin Jones is the regent, gave

an excellent concert, which many prominent people attended. The program was as follows, containing, readers will notice, a welcome contribution from a local composer, Mr. Nordheimer:

Piano Solos—
Prelude, F sharp.....Chopin
Ballade, op. 47, A flat.....Chopin
H. M. Field.
Songs—
Sweetheart, Thy Lips Are Touched With Flame.....Chadwick
Sings the Nightingale to the Rose.....Chadwick
Dear Love.....Chadwick
Mrs. O'Sullivan.
Songs—
Frühlingsnacht.....Schumann
Frage.....H. M. Field
Weil auf Mir.....H. M. Field
R. S. Pigott.
Song, Stances.....Flegier
Madame Albertini.
With 'Cello Obligato by Paul Hahn.
Recitation, How Ruby Played.....Anon.
Mrs. H. C. Osborne.
Violoncello Solos—
Cantilena.....Goltermann
Danse Melodique.....A. Nordheimer
Paul Hahn.
Songs—
Dear, Precious Hand.....Holway Atkinson
Love's Litany.....Holway Atkinson
Robin Hood's Good Night.....Holway Atkinson
Mrs. O'Sullivan.
Song, Two Elizabethan Lyrics.....H. Lane Wilson
R. S. Pigott.
Song, Carmena Valse.....H. Wilson
Madame Albertini.
Recitation, The Bells.....Edgar Allen Poe
Mrs. H. C. Osborne.
Piano Solos—
Barcarolle.....F. Liszt
Rhapsodie, No. 11.....F. Liszt
Satirical Musical Sketch, Written and Composed by,
George Grossmith, Jr.

CHARACTERS:
Mrs. Nankeen Worcester (A China Maniac),
Madame Albertini
General Icelah (another).....R. S. Pigott

The success of this interesting social, musical and patriotic event was chiefly due to Melvin Jones, who received the guests and looked radiant, wearing a becoming gown and many exquisite flowers. Among those present were: Mortimer Clark (daughter of the Lieutenant Governor of Ontario), Mrs. Weston Brock, Mary Hahn (who played her brother's accompaniments effectively), Mrs. W. D. Alexander, Mrs. S. Nordheimer, Mrs. Davidson, Mrs. E. F. B. Johnston, Mrs. Matthews, Mrs. Alfred Denison, Mr. and Mrs. Vogt, Mr. and Mrs. Plunkett Magann, Miss

Langmuir, Mr. Justice and Mrs. Anglin, Albert Nordheimer, Elizabeth Long, Beatrice Spragge, Mrs. R. A. Smith, Colonel Davidson, Mrs. Bolte, Mr. and Mrs. Drynan, O. A. Beardmore, Mrs. Edmund Bristol, Mr. and Mrs. Kay, Helen Davidson, Trevor Temple, Victor Heron, the Misses Arnoldi, the Misses Miles, Alice Baines, Miss Covernton, Mr. and Mrs. Graham Thompson, Mrs. H. C. McLeod, Miss Falconbridge, Gwen Canfield, Hilda Reid, Mary Clarke, Major and Miss Michie, the Misses Parke and Captain Macdonald.

"Spadina," the palatial residence of one of Toronto's most talented musicians, Mrs. Albert Austin, presented a brilliant scene when Mr. and Mrs. Austin entertained many guests in honor of the social debut of their eldest daughter. As a local society editor gracefully puts it: "The conservatory, which opens easily from one or two large salons, was largely given up to the orchestra, Mrs. Austin's beautiful grand piano being unusual treasure trove for the pianist, and the full Italian orchestra grouping about it."

"Among the successes abroad of Canadian artists," writes E. R. Parkhurst, the Toronto Globe's able critic, "are those of Mlle. Donald, soprano, of Montreal, who as Juliet in Gounod's 'Romeo and Juliet' made a great hit in London at Covent Garden, and who has been engaged for three years by M. Messager, the director; Mlle. La Palme, also of Montreal, who very successfully took the role of Mireille in Gounod's opera of the same name at the Opéra Comique, Paris; Millicent Brennan, Ottawa, who was heard in Toronto a few weeks ago with the Henry Savage Opera Company, and Randolph Plameno, tenor, of Montreal, who has been singing in Paris, and has been highly praised for expressive style and charm of voice."

Rose Berrill, the English soprano, will reside in this city, where she already has sung with success.

Frank S. Welsman's annual piano recital at Association Hall attracted a large audience. Once again it was evident that a charm in the performance of this Canadian pianist is its poetic depth. His melodies are brought out in a thoughtful, pensive manner, which fascinates. His repose inspires respect. Then, too, about his broad, comprehensive interpretations there is sincerity. It makes one feel patriotic to hear Frank Welsman play! This was the program, in which Madame de Diaz Albertini gave welcome sup-

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port, accompanying herself at the piano with dramatic effect:

Sonata, op. 31, No. 3, Allegro.....Beethoven
Carnival.....Schumann
Nocturne, in F sharp minor.....Chopin
Scherzo, in B minor.....Chopin
L'Été.....Chaminade
Ich Liebe Dich.....Schulz
At Parting.....Rogers
Madame de Diaz Albertini.

Gavotte.....Sapellnikoff
Rhapsodie Hongroise, No. 13.....Liszt
March Militaire.....Schubert-Tausig
To an encore, "Stances," by Flegier, Paul Hahn, who managed the concert, contributed an artistic embellishment in the form of a 'cello obligato.

Miss Huston, of Toronto, has arrived in London, England, where she will be the guest of Margaret Huston, the Canadian soprano, at the latter's home, "Red Hatch," Campden Hill.

Edith J. Miller, of Portage la Prairie, is meeting with success in London. For some years she studied singing at the Toronto Conservatory.

A. S. Vogt, conductor of the Mendelssohn Choir, attended the concert given by the Pittsburg Orchestra in Buffalo on Wednesday evening, December 13.

Members of the Elgar Society of Hamilton attended the rehearsal of the Mendelssohn Choir on Tuesday evening, December 12, in Toronto.

A number of Detroit musicians have signified their intention of being present at the Mendelssohn Choir concerts in February.

Much interest is centred in the Festival Chorus' annual performance of "The Messiah," under Dr. Torrington's direction at Massey Hall on December 28. The soloists will be Eileen Millett, soprano; Grace Carter Merry, contralto; Ruthven McDonald, baritone, and E. C. Towne, tenor, of Chicago.

Canadians are glad to learn of the success of Gena Branscombe, of Picton, Ont. She won the gold medal at the Chicago Musical College for composition in both the graduating and post-graduate years, while her ability as pianist and composer is winning the praise of eminent critics.

The Sherlock Male Quartet and Concert Company are meeting with success this season, concerts having been given in Columbus, Meadowvale, Parry Sound, Stouffville, Cookstown, Elora, Niagara Falls, Speyside, Glanford, Odessa, Mona Road, Greenbank and other places. Engagements have been made for Mono Road, Kingston, Almonte, Smith's Falls, Embro, Midland and Brockville.

At West Association Hall on Tuesday evening, December 12, a creditable concert was given by the Metropolitan School of Music, under the direction of W. O. Forsyth.

R. S. Williams, Jr., of the firm of Williams & Sons, in this city, has established a department for acquiring and disposing of valuable violins. In connection with this enterprise he makes frequent trips to Europe.

The Women's Musical Club's interesting program of December 14 was arranged by Mrs. Edward Faulds, the number including Coleridge-Taylor's "Dance Negre," from the African suite, played by Mrs. Faulds; "The Wish," Harry Rowe Shelley, sung by Mrs. L. James-Kennedy; "Melody" (Moszkowski), "If I Were a Bird" (Henselt), waltz (Moszkowski), played by Master Ernest Seitz;

Charles Deacon's songs, "Unknown" and "Holiday Time," contributed by Frank Bemrose; "Who'll Buy My Laverder?" (German), "Carissima" (Arthur Penn) and "Flower Fetters" (C. Willeby), sung by Leonora James-Kennedy; songs, "Oh, Mistress Mine" (Augustus Barrett) and "Humility" (Herbert Bunning), interpreted by Mr. Bemrose. The next meeting will be an open one, on January 4.

Annie H. Mottram, a graduate of the Toronto Conservatory, is now in Pasadena, Cal., where she is a teacher, and also soprano soloist at the Western Congregational Church.

When the English Grand Concert Company was here a few days ago Beatrice Langley, who in private life is Mrs. Basil Tozer, was the guest of Mrs. Stewart Houston.

J. D. A. Tripp is spending the Christmas holidays in New York; Maud Gordon, in Montreal; Miss Denzil, in Ottawa, and Ethel Shepherd in New York. All of these musicians are members of the conservatory staff.

The Trinity College Glee Club has been organized for the season by Mr. Combs, and will give a concert in February.

Mendelssohn's "Loreley" and Schubert's "Omnipotence" are among the works to be given by the Choral Union, under H. M. Fletcher's direction, at Massey Hall on the evening of March 1. Mme. Shanna Cumming has been engaged as soloist.

The Toronto Globe comments as follows upon Mr. Tripp's playing at Gerard Heintzman Hall on December 13: "Apart from his interpretation, what impressed the audience most was the beautiful tone quality he produced from his instrument. Although some of his music was of a strenuous order, he never once produced sounds that could be called noisy or forced. On the contrary, his tone was always limpid, musical, and his touch suited to the genius of the instrument. His virtuosity was in evidence in the difficult variations by Brahms of the Paganini caprice in A minor and the Liszt rhapsody No. 6, but it was not an obtrusive virtuosity, the music charm of refined gradations of tone and faithful interpretation being more in evidence than mere brilliance of mechanical execution. Mr. Tripp's first number was the andante in F with variations by Beethoven, a composition that he has often played in this city. But he has never rendered it with more gracious suavity and expressiveness in the enunciation of the main theme or more delicacy and beauty of tone in the variations than at last night's function. His second number was the Chopin berceuse, op. 57, in which he most felicitously realized the dreaminess of the poetic idea of the music and most delicately reproduced the filmy tracery of the embroidery with which Chopin has embellished his subject. Mr. Tripp's work in the difficult Brahms variations on the Paganini caprice in A minor was mainly a virtuoso achievement, but he treated his hearers to beautiful gradations of tone and delightful nuances of touch."

Ottawa.

Eva Gauthier (protégée of Lady Laurier, and daughter of Louis Gruthier, of the Department of Agriculture), is now singing with Madame Albani in England. She has accepted an engagement to tour Canada, the United States and Australia with Madame Albani, and will likely be heard in Ottawa in March.

Marie Hall, during her stay in Ottawa, visited the Canadian Conservatory of Music and was welcomed by its directors.

The Pittsburg Orchestra will give a concert in Ottawa on February 21.

London.

Among the many musicians in London, Ont., are: Clara Sanderson, Rosa M. Harvey, Elizabeth Noble, Isabelle Currie, Lillian G. Wilson, Elizabeth Walker, Helen Paterson, Miss Bremner, Mr. Martin, J. Parnell Morris, James Cresswell, E. W. Goethe Quantz, Charles E. Wheeler, George Phelps and J. W. Fetherston. The London Conservatory of Music, on Dundas street, is active in the advancement of art and education.

At the London Auditorium on December 14 Leonora Jackson, violinist; Sibyl Sammis, soprano; Charles E. Clarke, baritone, and Mr. McFadyen, pianist, contributed an excellent program before a large audience.

The Canadian press seems to be making special efforts, of late, to encourage musical talent. The London Free Press of December 16 prints a picture of Ethel Jones, the accomplished daughter of J. H. Jones, St. Thomas. Miss Jones has a beautiful soprano voice, and is a brilliant pianist.

Mrs. Adam Beck and George Fox were the assisting artists at Mr. Jordan's organ recital on December 16.

St. Thomas.

Harold Key, organist and choirmaster of the First Presbyterian Church, St. Thomas, Ont., recently gave a successful recital at that place. A local paper asserts that "he is of fine physique and looks what he is, a typical Englishman; his voice is baritone of flexible timbre, wide compass and volume as well as being sweet and mellow."

Victoria.

"Muriel Hall, daughter of John Hall, Esq., of this city, and pupil of Miss S. F. Smith, has been accepted by Dr. Torrington of the Toronto College of Music as a resident student of that college," says a writer in the Victoria Daily Colonist of December 10. "Her ability was of such a marked degree that the doctor predicted a bright future for her. This is the college from which her former teacher, Miss Smith, was graduated, as well as that in which Mr. Wellsman, who came out to the Coast last year to examine pupils for the University of Toronto, is a tutor."

Mrs. J. D. Helmcken, vocalist, and the Misses Fairweather, pianists, of St. Petersburg, Russia, contributed artistic selections at Mrs. Gillespie's reception at her residence, "Highwood," on Thursday afternoon, December 7. M. H.

Ernest Gamble's Itinerary.

ERNEST GAMBLE, the basso cantante, and his concert company will visit the following Western and Southern towns during January:

	January
Centralia, Ill.	3
Springfield, Ill.	4
Charleston, Ill.	5
Litchfield, Ill.	6
Nevada, Mo.	8
Parsons, Kan.	9
Joplin, Mo.	10
Vinita, I. T.	11
Oklahoma City, O. T.	12
Shawnee, O. T.	13
South McAllister, I. T.	15
Denison, Tex.	16
Bonham, Tex.	17
Paris, Tex.	18
Arkadelphia, Ark.	22
Shreveport, La.	23
Fort Worth, Tex.	25
Denton, Tex.	27
Marlin, Tex.	29

The January tour was opened New Year's Day at Tipton, Ind. Yesterday (Tuesday) Mr. Gamble and his company appeared at Kokomo, in the same State.



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New York Symphony Orchestra, Chicago, Felix Weingartner, Conductor, Jan. 21
Pittsburg Orchestra, Pittsburg, Feb. 2-3

Boston Symphony Orchestra, Boston, March 23-24

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A CHARMING SOPRANO.

AGNES PETRING'S beautiful soprano voice is well known to many readers of THE MUSICAL COURIER. Miss Petring has made successful tours within the past two years, and in nearly all the cities where she has appeared managers and club committees have re-engaged her.

Miss Petring possesses a voice that is rich, even, flexible, and its range extends over two octaves and a half. Her method of tone production is admirable and her enunciation is remarkable. One critic recently said of her singing:

"Not only is Miss Petring's voice beautiful and her method excellent, but it is possible to understand every word she sings in the last row of the largest hall."

This recommendation is timely. If more critics considered the enunciation of singers and paid less attention to what is of trivial import it would be better for all who value and are interested in the lyric art.

Miss Petring is a young woman of rare charm, with a stage presence that no one with eyes can resist. Quite as important is her earnest, studious nature. In this respect Miss Petring is to be enumerated with a limited company of singers who are not satisfied with a little learning. "Work" is Miss Petring's motto and right thinking her daily guide. It is her conscientious application in study that has brought results.

A large volume of press notices is included among Miss Petring's possessions. Many extracts have been published in THE MUSICAL COURIER since Miss Petring began her career as a concert singer. All of the reviews attest to the cordiality of the audiences that have heard her.

This winter Miss Petring will be heard at concerts in the East and West and there is every indication that there will be an increased demand for her services. A reliable, delightful and dignified young singer is a welcome figure at any concert.

Rice Finds Friends in the West.

(From the Los Angeles Graphic.)

IS it possible that the Paderewski prize judges cannot see they are making many and several kinds of foolishnesses of themselves in the John Rice, Jr.-Berlioz "forgery" matter?

Forgery? Bosh! Are men of the musical eminence of Krehbiel, Damrosch and Kneisel still so solemnly foreign in their humorosity that the American josh doth not yet tickle them under the proverbial fifth rib? If John Rice and his brother prank players (for it probably may be taken for granted that these were the youngsters who put up the trick as a test) were really committing forgery, with the intent to extort money by false pretences, they would assuredly have dug into the rich mines of the younger, and as yet locally unplayed, composers of the modern school. Works thus unknown would have run no risk of detection by the experienced eyes of either Mr. Damrosch or Mr. Kneisel.

But, even then, look at the utter absurdity of the thing. If the fraud under such circumstances had succeeded, and the money had been handed over to the conspirators, it must inevitably have come to light in short order, and, the receivers of the cash being easily traceable, railroading to the penitentiary would have been a swift and sure result.

But to take a well known Berlioz overture and pass it up to the judges, untouched and with Berlioz written vitally in its every measure, could not possibly be anything other than a joshing attempt to find out positively whether we do right or wrong in chanting to the praise and glory of each of these rather imposing personages (as did Gilbert and Sullivan under equally humorous circumstances years ago.) "He is a judge, and a good judge, too!" Who are these men that they may not be jokingly tested?

The jolly old court in "Trial by Jury" tumbled to the fair jest instant, ogled it a little, caressed it coaxingly, and then took it to his arms in sheer delight at having corralled one of the all too few good things of this everyday criss-cross earthly pilgrimage.

Mr. Krehbiel should go and do likewise. It is a mistake to take oneself too seriously—no matter how grave our mission, or how revered our name. And, hence, all talk of looking upon this prank with other eyes than those of keen enjoyment at its easy undoing is too supremely silly to deserve consideration.

SYRACUSE.

110 NOKON STREET,
SYRACUSE, N. Y., December 27, 1905.

IT will be impossible to make any individual mention of the programs offered in the various churches Christmas morning, but taken collectively the published programs and reports of the services show that the usual time and attention was expended and that the results were, for the most part, very enjoyable.

Melville Clark is planning to give a series of Aeolian recitals, with the assistance of some vocalist or instrumentalist, in the new Apollo Hall.

January 1 Richard Grant Calthrop enters upon his ninth year as solo bass at the First Presbyterian Church. As a teacher and as a singer Professor Calthrop has been closely connected with the musical interests of the city. He started his musical education in this city with Professor Illsley and after a course with him he went to Italy and studied three years with Vannucini at Florence. For five years Professor Calthrop was head of the vocal department at Syracuse University, but resigned two years ago to devote his entire time to his private pupils.

A recital devoted to the works of French composers was given by the members of the Morning Musicales this morning under the direction of Mrs. S. Harold Stone and Miss Lockwood. The program was well arranged and was artistically presented by some very capable musicians. Especially good were the 'cello solos of Lillian Littlehales. Syracusans eagerly avail themselves of the very rare chances afforded to hear their fellow townsman play. It is not necessary to tell of Miss Littlehales' ability; her work in the Olive Mead Quartet is too well known, but one cannot help wondering if there are many American women who can produce the tone and have the soul back of it that Miss Littlehales does. The other soloists were Mrs. C. H. Daman, Prof. Adolf Frey, Ethel Lockwood, Florence Littlehales and Mrs. Stone. FREDERICK V. BRUNS.

Francis Rogers' January Tour.

JANUARY 1 Francis Rogers started on an extended concert and recital tour, which will take him as far north as Montreal, as far south as St. Louis, and as far west as Omaha, touching at intermediate points en route.

Members of the College Women's Club were entertained with an unusually artistic musicale in the Astor Gallery of the Waldorf last Thursday evening. Edward Johnson, tenor; Mary MacMartin, pianist; Albertus Shelley, violinist; Mrs. C. M. Learned, contralto; Charlotte Lund, soprano, with Mr. Baker as accompanist, were the artists who took part.

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MME. GADSKI'S RECITAL.

AS already announced in last week's issue of THE MUSICAL COURIER, Madame Gadski's song recital at Carnegie Hall, on Tuesday afternoon, December 26, was a signal success, attracting an enormous audience and resulting in a personal triumph for the artist which has not been exceeded at any song recital this season.

Madame Gadski, happily for the listeners, did not feel it incumbent upon herself to observe the threadbare conventions attaching to the making of a Lieder program, and the scheme which she presented was delightfully diversified, and representative enough to exhibit every possible phase of vocal art and interpretative ability. The silly custom of singing dry old arias at the beginning or in any other part of a song recital, simply because they are by old composers, will now probably be done away with, after Madame Gadski has set such a courageous and successful example.

The great singer was in exceptionally beautiful voice and sang with impeccable intonation, with melting loveliness of tone, especially in all the difficult mezzo voce passages, and penetrated with keenest musical intelligence and deepest dramatic feeling into the innermost recesses of every composition she sang. There is no better Lieder singer on the globe today than Johanna Gadski—or if there is, she has not yet made her appearance in New York.

Madame Gadski again exhibited her independence in selecting for performance five songs by American composers, and in placing them between the works of the classical masters. The home brand suffered not a whit through such comparison; in fact, its merit was made more evident by the process. MacDowell's songs are now accepted by the discerning as being among the most important musical output of all times. "Thy Beaming Eyes" is a masterpiece of melodic and harmonic inspiration. Foote's "Irish Folksong" made such a hit that it was redemanded, as were also the MacDowell number aforementioned, and Frank La Forge's "Ich flüchte mich in meine Klausel." No matter what ignorant critics say, American audiences like songs by American composers. Van der Stucken's contribution to the program was a beautifully conceived piece of melody, set with the most refined musical workmanship. The La Forge song is bound to win wide popularity. Its composer played all Madame Gadski's accompaniments masterfully, and played them from memory—almost thirty songs in all.

The applause for each and every number of the marvelous singer was thunderous, and there were encores galore, culminating at the end in a phenomenal performance.

The following have studied under MR. HERMANN KLEIN:

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OPERA—Mme. Alice Esty, Miss M. MacIntyre, Miss Florence Mulford, Mlle. Olitzka, Mme. Ella Russell, Miss Ruth Vincent, Mr. Ben Davies.

ENGLISH DICTION—Mme. Gadski, Mme. Schumann-Heink, Miss Fritz Scheff, Mr. A. Dippel, Mr. A. Pennarini.

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ance of Schumann's "Widmung" and a delightful rendering of Oscar Weil's "Spring Song."

Madame Galski's monumental singing in Schubert's "Erlkönig" will be a lasting and cherished memory for those who were fortunate to be at her recital.

As a matter of record, the complete program is set down here:

Meine Liebe ist grün.....Brahms
Thy Beaming Eyes.....Edward MacDowell
The Robin Sings in the Apple Tree.....Edward MacDowell
Der Kleine Fritz.....C. M. v. Weber
An Irish Folksong.....Arthur Foote
Loch Lomond.....Old Scotch
Dichterliebe, I and II.....Schumann
Erlkönig (by request).....Schubert
Willkommen mein Wald.....Robert Franz
Für Musik.....Robert Franz
Im Herbst.....Robert Franz
Aus meinen grossen Schmerzen.....Robert Franz
Liebchen ist da.....Robert Franz
Gute Nacht.....Robert Franz
Er is gekommen.....Robert Franz
Die Bibel ist ein heilig Buch.....V. Chelius
Komm wir wandeln.....P. Cornelius
Waldseligkeit.....Conrad Ansoer
Des Kindes Gebet.....Max Reger
Strampelchen.....E. Hildach
Traum durch die Dämmerung (by request).....R. Strauss
Ich flüchte mich in meine Klause.....F. La Forge
O, Come With Me in the Summer Night.....F. Van der Stucken

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MILWAUKEE, December 28, 1905.

THE Wisconsin Conservatory of Music, 558 Jefferson street, Milwaukee, offers systematic courses of instruction in piano, voice culture, organ, violin, violoncello and other instruments, in orchestral and ensemble playing, harmony and counterpoint, canon and fugue, composition, art of conducting and history of music, the art and science of teaching and in public school methods, physical culture, oratory, dramatic art and languages.

Pupils at the dormitory who reside out of town have gone home for the holiday vacation, but all will return in time for the opening of the new term, beginning Tuesday, January 2, 1906.

Hamlin's Success East and West.

GEORGE HAMLIN has just appeared, with marked success, with the Arion Club, of Providence; the Philharmonic Club, of Minneapolis; Choral Club, of St. Paul, and other societies recently. Mr. Hamlin is having the busiest season of his career. Since his return from his year spent abroad his services are in great demand. Following are some of the principal comments on his recent appearances:

Mr. Hamlin sang "Onaway! Awake, Beloved!" in masterly fashion. The music is really charming and its charm was heightened by Mr. Hamlin's sympathetic, tasteful and altogether artistic rendering. The tenor scored another triumph with his group of songs by Richard Strauss.—Providence Journal and Bulletin, November 29, 1905.

George Hamlin has brought back from foreign lands a greater art than he took with him; his voice has broadened splendidly and commands a greatly enlarged variety of expression. The beautiful music which Saint-Saëns has written for Samson might have been colorless and uninteresting with a lesser interpreter, but Mr. Hamlin endowed it with lyrical sweetness, rhetorical dignity and a profound dramatic spirit. His voice is of the freshness of new enfoldment and his art the virility of continued growth. It is such artists as Mr. Hamlin who do actually enlarge the possibilities of artistic performance and who are the greatest inspiration of our own choral organization. Mr. Hamlin's voice, always intensely musical, and with a rare liquid quality throughout its range, has retained all its own beauty with the added breath of expression.—St. Paul Dispatch, December 8, 1905.

Mr. Hamlin was in splendid voice and sang with unusual brilliancy. His fine strong tenor retains its well known fervor and charm, and his great power of dramatic expression, makes possible every nuance of tone coloring. The part of Samson is well suited to his capabilities, and he handles the lines with surprising dramatic force.—St. Paul Pioneer Press, December 8, 1905.

CLEVELAND.

CLEVELAND, Ohio, December 28, 1905.

THE Gesangverein Club, including in its membership leading German-American residents of the city, owns a magnificently appointed clubhouse, where splendid music performances are given every season.

Frederick A. Williams, who has acquired an extended reputation as a composer, has recently issued a number of very pleasing and attractive compositions for the piano.

The Singers' Club (male chorus), composed of the best amateur talent, has for the past thirteen years contributed largely to the musical life of the city. For the present season the club has scheduled three concerts, which will be attended by the musical élite of the community.

Composed wholly of women, the Rubinstein Club is one of the leading amateur organizations, and its concerts are ever a source of great enjoyment to the lovers of good music.

W. B. Colson, who has just finished his series of twilight organ recitals, is one of the few active organists of the city.

John R. Hall, formerly of Oberlin College, is solidly established here as piano teacher.

Under the direction of J. Powell Jones, who is also director of music in the public schools, the Harmonic Society gives its second annual presentation of "The Messiah" on the 28th inst. Herbert Sisson, a Guilmant pupil, will furnish the organ accompaniments.

Charles G. Sommer, of this city, who recently accepted the baton of the Canton Symphony Orchestra, has permanently established himself in that position by reason of the great success of his first concert. Canton is a music loving city and has given wonderful support to the Symphony Orchestra.

Ralph E. Sapp is winning for himself a good reputation and has become established as a representative voice teacher.

Mrs. Seabury C. Ford, whose home is in Cleveland, retains her beautiful voice. She has sung in all parts of the world and is now one of the most prominent artists in this State. As a teacher, too, she is distinguished. Some of Mrs. Ford's pupils have won fame beyond local boundaries.

Charles E. Clemens, one of Ohio's accomplished organists, is giving a series of weekly recitals. Mr. Clemens expects to make a concert tour in the East after the first of the year. He is director of the Singer's Club and has many pupils.

Francis Sadlier has assumed the directorship of the vocal department of the Hiram (Ohio) College. In addition, he is doing a great amount of public work and as basso is making a name for himself.

Edwin H. Douglass, one of the best known tenors in the city, is much in demand for concerts. He is likewise very busy with studio work and is highly successful.

Felix Hughes, baritone, and Caroline Harter, violinist, were the soloists of the fourth afternoon concert of the Fortnightly Musical Club last Tuesday. Mr. Hughes' voice

was in splendid condition and he sang his numbers in charming style. Miss Hater's violin playing was clever.

The seventh recital in the series that is being given by Isabella Beaton, pianist, at the Cleveland School of Music, is scheduled for January 10. Her sixth recital recently, consisted entirely of original compositions and improvisations and was successful in every feature. The Cleveland Plain Dealer said of this recital:

Isabella Beaton gave an instructive and unique recital Saturday, the recital being one of improvisations in different musical forms and on ideas suggested by the legends of Sudermann's "Teja" and Dahn's "Sigwald and Sigrid." Miss Beaton evinced talent of the most pleasing kind.

W. G. HARDING.

Harold Bauer in Three Cities.

FROM Harold Bauer's voluminous book of press notices THE MUSICAL COURIER reproduces this week the following condensed reviews from three cities—Pittsburg, Minneapolis and Denver:

It is impossible to imagine the Schumann piano concerto played with greater ease and clearness than Harold Bauer displayed last evening. Both he and the orchestra were thoroughly in touch with the spirit of the composition, and the interpretation was most satisfactory. In his solo numbers, the Chopin nocturne in C minor and ballade in G minor, Bauer manifested the same qualities which made his playing of the concerto valuable. He has mastered the art of making the piano sing in greater measure than almost any of his contemporaries; he never resorts to mere pounding for the sake of effect, knows no technical difficulties, and always manifests such a sane and sensible conception of what he undertakes that his playing is a pure delight.—The Pittsburg Post, December 10, 1905.

Harold Bauer is first a musician, then a pianist. None of the great pianists who are playing today, unless it be Paderewski, delivers so certainly and earnestly to his hearers the message of the composer as does Bauer, and the wonderful clarity and singing quality of his tone, his facile and perfect technique and the violin timbre of his touch unite in interpretation, and not for the exhibition of his own comprehensive and artistic virtuosity.

The audience which heard Bauer at Plymouth Church last evening enjoyed two hours of such music as it is seldom one's privilege to hear. Mr. Bauer is somewhat impassive in manner until he seats himself at the piano, when his whole intelligence and heart pour through his fingers in eloquent melody. Technique is subordinate, as it should be; it has been mastered, and has taken its true place as part of the musician's equipment, not a showy ornamentation.

The three striking and memorable numbers of the program were the andante movement of the Beethoven sonata, op. 53, which he read with rare tenderness and deep eloquence; Weber's dainty and brilliant rondo brillante, given with a lightness and certainty which might blind all but trained musicians to its difficulties, and the tremendous Liszt arrangement of Schubert's "Marche Hongroise," which was played with masterful and almost orchestral effect.—The Minneapolis Tribune, November 15, 1905.

The first concert under the auspices of the club was given last evening, with the pianist, Harold Bauer, as the magnet, although one is inclined to query why a feature is needed with a chorus like that of the Tuesday Musical Club. A large audience filled the church and enthusiastically applauded each number.

Mr. Harold Bauer is quite a young man, and he selects his programs on the same style as wearing his hair, soulful and poetic. With one exception the numbers were almost entirely in the minuettes. That did not render it displeasing, but one is naturally inclined to wonder why he does not try the big concertos. The young virtuoso has technique and plays with more than the usual feeling that concert artists manage to get into their work. As intimated, he does not attempt sensational playing.—The Denver Republican, November 8, 1905.

Clarence de Vaux-Royer, violinist; William E. Philp, tenor, and Douglas Stanfield, reader, attracted a large attendance of the Women's Press Club members in the Waldorf-Astoria East Room last Saturday afternoon. Mr. de Vaux-Royer played Veracini's sonata in E minor and adagio by Ries, artistically. Mr. Philp's splendid voice and method was heard to advantage in "Oh, Vision Entrancing," from Thomas' "Esmeralda," and a group of English ballads.

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SHALL I go to Washington, D. C., to create an outlook for efficient local artists?

There is a big field in Washington for this. But—The majority of people considering the subject seem to be looking at their own needs in the case. The thing to look at is the need of the situation. What is it? What are the necessities, the difficulties, the preventions, possibilities and requirements of successful activity in this line? Can I furnish and meet them? Can I wait under unexpected contingencies? What is the first step?

The last person likely to dominate such a situation is the one who is himself, or herself, needing. To leap in the dark because one must have money at once is one of the surest ways not to succeed.

One must have "some money" to sustain through necessary organization. There must be organization. One must plan carefully, move slowly, act tactfully in the new field, and must not feel frightened over the month's "living."

Time must be given in finding a place in which to stay. This "place to stay" and nourishment are two of the most important points of the work. Cleanliness, light, air, service, proximity to communication by writing and by person, plain, properly cooked food, and the surrounding of well behaved people, seem like the most primitive essentials to activity. Their union with a possibility of permanence, and at a price that will permit of experiment in a new work, indeed at any price, will, in the capital of the nation, be found to be an effort of time, thought and surprise, sufficient to found a colony in a new country. And for cause not necessary to outline.

When found, they must be retained by the year, in order to be retained, even though everybody leaves town in June, and one's business takes one to California for the next four months.

Clothing, manner, looks, words, general bearing and appearance must be such as to inspire confidence on both sides of the effort, that is with the artist to be pushed, and with the people desiring an artist to be pushed toward them. The slightest uncertainty, hesitancy, lack of force, of conviction or of preparation will cause the best possibility to fall through, and another must be worked up all over again. One must be a convincing talker, which means having conviction one's self. One must be able to see and to work, always for the other party, in order to be useful to one's self.

There must be organization of a kind to admit of extension.

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sion, while keeping expense close to present requirement. One must be able to forelook, in order to avoid learning by loss, disappointment and weakening. Tali Esen Morgan attributes three-quarters of his unique success in unique fields of endeavor, to the power of "anticipation."

One thing which one must not think of doing "at the same time" is music teaching. The reasons for this are too palpable to require enumeration. One cannot do anything "at the same time" with anything else these days. It requires all the powers in concentration upon one.

One must have had experience with musicians and be something of a musician, or at least have the genius of intuition as to what an artist may be able to fill, or what may be desired of an artist. One must also have the power to resist looks, money and self prejudice or interest in the selection of possible artists.

There must be money to travel. One must, himself or herself, go right down into the States and cities, and see and know, and plan and make arrangements, as to how the "efficient Washington artist" may best be served. One who knows the value of trains and hotels and tips and the uncleanness of cities, wrecking complete outfits of clothing at each visit, may be able to estimate as to this last.

One must have a business head to act definitely and wisely as to halls, dates, instruments, printing, ticket office detail, and, above all, with the possible trickiness of degenerate people with whom he or she may have to deal.

One should be decent these days, to enter into this work. God preserve any town from having come into it any more than already is, of the grab all, the selfish brute, the dishonest, tricky, cruel, bluffing creature whose class has been such an affliction to business in all lines of activity during the years that have passed. May the crooked become unfashionable, unrespected, undesirable, extinct. May this prayer go up from all correct musicians, and may it be heard and answered during the year 1906.

If you have the requirements and the decency and the faith in the Omnipotence to guide you in it, come to Washington and establish a bureau for the extension of home talent by taking it out through the South and West of the country, and there securing for it remuneration commensurate with its powers. Thereby you will help the cause of musicians and of music and of the country condition, and, who knows, of yourself. FANNIE EDGAR THOMAS.

Elsa Ruegger Is Here.

ELSA RUEGGER, the distinguished 'cellist, arrived on the steamer Zealand from Antwerp, December 27. Miss Ruegger will make her first appearance this season at the pair of concerts with the Philadelphia Orchestra in Philadelphia, January 5 and 6. Then Miss Ruegger begins her fourth American tour.

Olive Mead Quartet Concert.

THE Olive Mead Quartet will give the second concert of the series in Mendelssohn Hall Tuesday evening, January 9. Augusta Cottlow, pianist, will be the assisting artist.

EDWIN GRASSE'S SECOND RECITAL.

EDWIN GRASSE'S second violin recital at Mendelssohn Hall Thursday afternoon, December 28, was one of the notable events of Christmas week. Mr. Grasse had the assistance of Corinne Rider-Kelsey, soprano, and Mrs. Carl Hauser as the piano accompanist. The large audience accorded Mr. Grasse and Mrs. Kelsey the heartiest of welcomes. Indeed, the manifestations of delight and approval were extraordinary. Mr. Grasse's recalls equalled those usually reserved for the great singers at the Opera.

This highly gifted young man is musical because he cannot help it. Whether he plays his own music or the works of other composers his listeners are instantly impressed by his spontaneous and superabundant talents. Mr. Grasse's own compositions show originality and decided cleverness in construction. The adagio from his suite in E minor is one of the loveliest excerpts written for the violin. Played alone it would make a charming group number on a miscellaneous program.

In the andante and finale from the Bruch concerto in G minor and throughout the interesting program Mr. Grasse demonstrated the characteristics of exalted musicianship. The young performer infused the music with the radiance of his own sunny nature. It was an afternoon to be remembered.

Mrs. Kelsey's soprano is of the finest texture. Her intonation, enunciation and mellow tones are a joy to all ears. Both in the German songs and those sung in English Mrs. Kelsey did justice to the composers, and that is something that cannot be said of many young singers.

Mrs. Hauser's musicianly and sympathetic accompaniments were another cause for congratulation. Women accompanists of her calibre are not numerous.

Here is the program:

Suite in E Minor for Piano and Violin (Manuscript). Edwin Grasse	Mr. Grasse and Mrs. Hauser.
Andante and Finale, from G Minor Concerto.....Bruch	Mr. Grasse.
Songs—	
Heimliche Auforderung.....Strauss	
Das Rosenband.....Strauss	
Serenade.....Strauss	
	Mrs. Rider-Kelsey.
Romanze.....Sinding	
Air Russes.....Wieniawski	Mr. Grasse.
Songs—	
Julia's Garden.....Rogers	
Long Ago.....MacDowell	
The Lark Now Leaves His Wat'ry Nest.....Parker	
	Mrs. Rider-Kelsey.
Danse Andalouse.....Sarasate	
Mazourka.....Zarzycki	
Humoresque.....Dvorak	
Polonaise (Manuscript).....Edwin Grasse	Mr. Grasse.

The movements of Mr. Grasse's new suite are: Allegro agitato, scherzo allegro, adagio, and finale presto furioso. Thursday evening, January 25, is the date of Mr. Grasse's next recital in the same hall.

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BUFFALO.

BUFFALO, December 27, 1905.

At some of the Buffalo churches programs of Christmas music were given on Sunday, and all of a high order of excellence. The personnel of the choir of the Delaware Avenue M. E. Church is as follows: Mrs. W. P. Davison, soprano; Minnie Hadley Finch, contralto; E. A. Pierrepont, basso; Joseph Mischka, organist and director.

At Holy Trinity English Lutheran Church, James V. Lewis is organist, and a vested mixed choir, with the following soloists: Mrs. Fred Gardner, soprano; William P. Gornall, violinist; Alfred Reiser, Director.

The Church of the Redeemer has a large choir, which includes Mrs. E. T. A. Kurtz, Emma Rodenbach, Gilbert Harrison and Mr. Kurtz, assisted by Jessie Cutler, Ida Lichtstein, Ruby Miles and Reinhold Schultze and Francis Boyson. The organist is Louis J. Bangert.

At St. Paul's Cathedral, occupying the site of the old church built there over eighty years ago, there is always a good program, under the direction of Andrew J. Webster, organist and choir-master, with the following quartet: Julia Agnes O'Connor, soprano; Maude Dick, alto; Frank Pierce, tenor; Albert Hager, bass, and a chorus of forty voices. This church was the first one in Western New York to have a chorus of mixed voices, organized in 1871, under the direction of Hobart Weed, with Lucien G. Chaplin (now of New York) as organist. There were sixty-seven young men and women, all pupils of Signor Nuno. The choir held together about five years and was then superseded by a vested choir.

At the Delaware Avenue Baptist Church Harry J. Fellows is director and William Gomph organist, and the soloists are Laura D. Minahan, alto, and Charles Gardiner Davis bass, chorus choir of 110 voices.

The North Presbyterian Church has a double quartet under the direction of William Kaffenberger, one of our most accomplished organists.

The Church of Our Father has these well known singers for its choir: Mrs. Spire, Miss Lafey and Messrs. Webb and Lafey; May M. Howard, organist.

Church of the Messiah: Georgia Hoover Gallagher, soprano; Kate Sherbourne, alto; G. E. Troup, tenor; E. E. Tanner, bass; C. R. Crafts, organist; Frank Davidson, director.

At the Central Presbyterian Church, Bertram Forbes is organist; W. H. Shaw, director; Marie Miller, soprano; Mrs. R. S. Fowler, alto; Vida Meister, violinist; assisted by a large chorus choir.

At Grace Universalist, the choir consists of Nellie McCormick and Maud Geyer, sopranos; Stewart Maxon, tenor; Mrs. Edward Evans, alto; John Bradley, bass; Frank McCormick, violin; Edward Steinke, cello.

At the first Congregational Church, the Christmas cantata by Dudley Buck, "The Coming of the King," was sung by Florence Eggman, soprano; Mrs. Harry Griffin, alto; George A. Webb, tenor; George B. Barrell, baritone; Carl Hubert Smith, organist and director.

Bethany Presbyterian Church, of which George Bagnall is organist, presented a real Christmas program, carols and anthems. The soloists were E. C. Dietrich, tenor; Fannie M. Herman, soprano.

At Westminster Church, William S. Jarrett, organist and choir-master, presented a fine churchy program. The choir consists of Florence Craig, soprano; Mrs. Albert Prentice, alto; Frank A. Watkins, tenor; Dr. F. C. Busch, bass. On New Year's Eve this fine choir will sing Dudley Buck's "Song of the Night."

The Linwood Avenue M. E. Church choir sang anthems in the morning and Adam Geibel's cantata, "The Nativity," at the evening service. The church quartet is as follows: Marie Tolsma, soprano; Evelyn Young, contralto; Harry Tuthill, tenor; Albert Pattenden, bass; assisted by Grace Martin, Anna Kennedy, C. W. Pattenden, J. Vanderberg Irving Tallis, violinist.

At St. Luke's Church, Charles W. Dempsey is choir-master and Fannie Davies organist. A large chorus choir, splendidly trained, always sings very effectively.

At Trinity Episcopal Church, Seth Clark is organist and choir-master. There is a fine vested choir of men and boys. The soloists are Dr. Frankenstein, tenor, and Charles McCreary, bass, both members of the Guido Chorus also.

At Prospect Avenue Baptist Church a rather plain song service was given in the morning. At night stereopticon views of famous paintings typical of Yuletide were shown on Sunday. The choir sang "O Little Town of Bethlehem," "The Birthday of the King," "The Infant King," "Venite Adoremus," "The Virgin's Lullaby." The choir is as follows: Mary McClelland, soprano; Louise R. Layer, contralto; E. T. Colber, bass; Wilbur F. S. Lake, organist and director.

The regular choir of the Plymouth M. E. Church comprises Fanny Louise Griffiths, soprano, who is also director; Mrs. F. Leslie Frank, contralto; Robert Crankshaw, tenor; William Mummery, bass; Ruby Nason, organist, assisted by Eric Huedler, violinist, and an extra quartet—Mrs. Robert Bielby, Marie Van de Water, Karl Kilhoffer and D. H. Roberts.

The choir of Calvary Presbyterian Church are: Gertrude

Lamb, soprano; Mrs. Leggett, J. M. Maskrey, C. Lederer; organist and director, W. Leggett.

At St. John's Episcopal Church, Miss M. A. Bennett is organist, John Brain choir-master.

E. R. Bardgett is the choir-master at the Church of the Good Shepherd.

Geibel's cantata, "The Nativity," was sung at the Church of the Divine Humanity. The choir consists of Clara Browning, Gertrude Austin, Anna Grebenstein, Lillian Hassey, John Bradley, Albert Krull, Harry Powers and Edward Arnold. Hoffmann pictures were exhibited at the Christmas afternoon service.

William S. Waith is organist of the First Presbyterian Church. He has an ideal quartet, who have sang together for twelve years—Kate Tyrell, soprano; Clara Barnes-Holmes, contralto (Walter D. Wright, tenor); Raymond Reister, baritone; George Sweet, basso. Wright has been added for a quintet.

Harry W. Hill is organist and choir-master of the Church of the Ascension.

The organist of St. James' Episcopal Church is Carrie Parmentier Norton; choir-master, A. W. Impey; soloists: Gertrude Tischendorf, soprano; George Andrews, tenor; A. W. Impey, baritone.

Church of the Annunciation—Organist, Mrs. J. W. Bowes; quartet, Miss Nash, Mrs. Alexander Alardyce, Joseph J. Crowley, John Spadlinger, Elizabeth Byrne, Estelle Sheehan, Edward Mahoney, John Stall.

The organist of Lafayette Presbyterian Church is George B. Carter; choir: Hattie Jones, soprano; Ada Gates, contralto; Albert Wooler, tenor; W. J. Wylie, bass.

Ignace P. Czerwinski, organist of St. Louis' Catholic Church, presented an excellent Christmas eve program with a male chorus.

St. Patrick's Catholic Church had a mixed quartet and a chorus of sixty voices. Soloists were Miss M. M. Bilica and Masters John Butler and Leo Ponsidine.

Perosi's "Missa Benedictamus Domino" was presented at midnight Christmas eve and Christmas morning, arranged by H. Collier Grounds for strings and two choirs, the regular gallery choir and the sanctuary oblate students' choir. Violinists, Eveleen Burns and Edith Elliott; cello, G. Koerber. The trio and quartet parts were sung by Mrs. J. Doyle, Mrs. G. Smering, Miss Smering, Florence Reid,

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the Misses Bonner, Mrs. H. C. Grounds, Messrs. Craine, Hayes and Ball, all of Holy Angels' Church, Porter avenue.

The choir of the West Avenue Presbyterian Church includes Pearl Watkins, soprano; Edna Kaake, alto; Horace McTaggart, tenor; Herman Gahwe, bass; Gertrude McTaggart, organist and director.

Mrs. Reuben S. Fowler will give her lecture recital, "Songs and Instrumental Music of Shakespeare's Plays," before the Monday Club, of Attica, on Wednesday evening, December 27, assisted by Nellie M. Gould, pianist, who is an unusually fine accompanist. Mrs. Fowler is a most convincing speaker, and her songs are well given also, her voice having gained in volume during the past year.

The Ellicott Club will give an entertainment on New Year's Day. The soloists will be Emilio Gogorza and Ruth Lewis, daughter of Judge Lewis, who is also a fine singer.

Mrs. J. S. Marvin's eighteen pupils acquitted themselves admirably in a recent recital. The little students had memorized their music. Harriet Welch Spire, who possesses a beautiful voice, sang several fine songs.

A second free concert was given at Convention Hall Sunday afternoon. The soloists were Harry J. Fellows, tenor; William Gomph, organist.

Jan Kubelik, the great Bohemian violinist, will be heard here January 6.

Buffalo has sustained a great loss through the death of F. J. M. Lautz. Hobart Wedd and Mr. Lautz were the projectors of a series of Philharmonic Symphony Club several years ago. Mr. Lautz was always generous in the expenditure of money, and it is due to him that many noted musicians came here for recitals. In an unostentatious way he assisted struggling musicians. He was always genial and sympathetic. He possessed a noble bass voice, which was heard frequently in the Sunday services at St. Paul's Church twenty-odd years ago.

VIRGINIA KEENE.

PITTSBURG.

PITTSBURG, December 30, 1905.

At the seventh set of concerts by the Pittsburgh Orchestra Luigi von Kunits played a violin concerto written by Emil Paur while at the Vienna Conservatory. During the out of town concerts Mr. von Kunits played the slow movement of this concerto.

On January 12 the first of a series of popular priced concerts will be given in Old City Hall by the Pittsburgh Orchestra. Two soloists—Henry Bramsen, who aroused enthusiasm by his wonderful cello playing last week, and Marta Sandal-Bramsen, soprano—have been engaged for this concert. The prices for these concerts are 50 cents and 25 cents.

"The Candy Man," a musical comedy written by Arthur Nevin and Randolph Hartley, was performed for the first time last week and scored a success. Although presented by Sewickley's young society folk, everything went smoothly. The various characters were taken by Mabel Beardsley, Rebekah Miller, Eleanor Gormly, W. C. Nevin, Howard Muzzy, Alexander Hays and Edward Dilworth. A sextet of young women, including Marion Clapp, Henrietta McCreary, Olive Nevin, Jeanne Slack, Jane Blair and Mary Davidson, received great applause throughout the evening. The operetta was repeated the next evening. The proceeds will be given to the Sewickley Fresh Air Home.

It is very gratifying to know that our Pittsburgh Orchestra is appreciated in the many other cities visited. The Indianapolis Sentinel says: "Mr. Paur has succeeded in two short seasons in bringing it (the orchestra) up to the standard of the great orchestras of the country, and there is not doubt as to his final success in bringing the organization within a short time of the few great orchestras of the world."

The Madrigal Quartet, composed of Ruth Hay, first soprano; Helen Keil, second soprano; Elizabeth Dorchester,

first contralto, and Abbie Carson, second contralto, with L. Marianne Genet, accompanist, has recently given concerts at Uniontown, Belleville and Washington, Pa.

The annual Christmas performance of "The Messiah" was given by the Mozart Club on Thursday evening, December 28, at Carnegie Music Hall. The soloists were: Corinne Moore Lawson, soprano; Alice Sovereign, contralto; Edward Strong, tenor, and Frederic Martin, bass.

W. K. Steiner was the organist at the weekly free organ recitals at Carnegie Music Hall on December 16 and 17. His program was made up of selections based upon Christmas themes.

A number of the pupils of Kate O. Lipka gave an afternoon musicale at her residence studio on Murray Hill avenue on Tuesday, December 19.

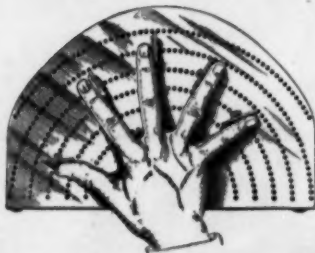
One of the most enjoyable events of December was Jennie Mannheimer's interpretation of "Bergliot," a dramatic poem by the celebrated Scandinavian poet, Bjoernstjerne Bjoernson, with music by Grieg. Miss Mannheimer's work was most artistic and in every way in keeping with the dignity and impressiveness of the poem. Adele Westfield at the piano not only entered into the dramatic spirit of the work, but lent to it a most poetic conception. The affair was under the patronage of several of the leading society women of the city.

The Canonsburg Oratorio Society, under the direction of J. F. Kerr, presented Trowbridge's "Paul the Apostle" last week. The chorus was too strong, and the soloists were Jennie Lang, contralto; Olive Wheat, soprano; Edward Vaughan, tenor; J. Gordon Jones, bass. Messrs. Jones and Vaughan are members of the celebrated Welsh Prize Singers Quartet.

Edward J. Napier was the performer at the organ recitals in Carnegie Music Hall, December 23 and 24.

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SAN FRANCISCO.

SAN FRANCISCO, December 27, 1905.

THE three concerts of Emile Sauret, the violinist, and Arthur Speed, pianist, in this city were so well attended that Will Greenbaum announced two additional concerts to take place upon the return of the artists from Los Angeles. Seldom has such enthusiasm been displayed here as at the second concert, especially after Saint-Saëns' B minor concerto, op. 61, the audience showing their appreciation by extended applause. It was gratifying to note that the audiences were for the most part composed of local teachers and students, who were unanimous in their praise of Mr. Sauret and Mr. Speed.

"An Evening with Haydn" by the pupils of Percy A. R. Dow at his studio, recently, was one of the most enjoyable recitals given here this season. During this winter Mr. Dow will give six recitals, including a "Handel Evening" and "Mozart Evening."

The program for the "Haydn Evening" was as follows:
Piano, Sonata, in E flat.

Miss Calvin.

Canzonettes—

My Mother Bids Me.

Misses Clarke, Bumstead, Danlen, Thomas, Mrs. Mendenhall

(In unison.)

Gia La Notte (Arranged by Viardot).

Miss Hopkins.

Mermaid's Song.

Miss Gyle.

Spirit's Song.

Mrs. Warner.

THE CREATION (1798).

Recitatives and Chorus, In the Beginning.

Messrs. Horner, Luscombe and Chorus.

Baritone Aria, Rolling in Foaming Billows.

Mr. Garthwaite.

Soprano Aria, With Verdure Clad.

Misses Bane, Calvin, Enslow, Gyle, Henderson, Knight, Lynch, Mattern, Mendenhall, Monges, Swindell, Mrs. Munroe (in unison).

Bass Aria, Now Heaven in Fullest Glory.

Mr. Webb.

Tenor Aria, In Native Worth.

Mr. Parkinson.

Trio, Soprano, Tenor and Bass, On Thee Each Living Soul.

Mrs. Best, Mr. Pendleton and Mr. Burckhalter.

Duo and Chorus, By Thee With Bliss.

Mr. Best, Mr. Burckhalter and Chorus.

THE SEASONS (1801)

Baritone Aria, With Joy, the Impatient Husbandman.

Mr. Marrack.

Soprano, Tenor Duo and Quartet, Spring, Her Lovely Charms.

Miss Monges, Mrs. Mendenhall, Mr. Monges, Mr. Garthwaite.

Emperor's Hymn (1797).

Pupils Chorus.

Accompanists, Misses Bumstead, Calvin and Levinson.

An evening of music by the Brohmes Quintet took place at Century Club Hall on December 18. The quintet is composed of Millie Flynn, soprano; Cecilia Decker Cox, contralto; Arthur A. Mucarda, tenor; Henry Lee Parry, basso, and Julia Rapier Tharp, pianist. The principal number of the evening was "The New Liebeslieder Waltzes" (Brohmes), which included the following:

Quartet, There's Naught, O Heart, Can Save Thee.

Quartet, Shadowy Gloom of the Night.

Soprano, Erstwhile Upon My Fingers.

Bass, Ye Eyes of Darkness.

Contralto, Beware.

Soprano, Roses Red I Wear.

Quartet, From Von Hills the Torrent Speeds.

Quartet, Secret Nook.

Soprano, Sharp Poisoned Arrow.

Tenor, To Many a Maid.

Quartet, Darksome Wood.

Duet, Soprano and Contralto, Seat Thyself, My Dearest Heart.

Duet and Quartet, Eyes of Lightning, Raven Hair.

Quartet (Conclusion), Now Ye Muses, Be Hushed.

An enjoyable recital was held recently at the home of J. Reimes (At the Hut on the Pike), Stockton, Cal., when

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"Messiah," December 28. Soloists: Mrs. Macconda, Julian Walker. Other dates and soloists to be announced. Harry H. Barnhart, Musical Director, 1007 Elden Ave.; L. E. Behymer, Manager, Mason Opera House, Los Angeles, Cal.

several compositions of Samuel Bollinger were played. The following numbers were presented:

Petite Sonate, A minor (Violin and Piano).....Bollinger
Samuel Bollinger and H. Wismer.

Scherzo, B minor (Piano).....Bollinger

Mabel Gray Lachmund.

Andante, E minor, Violin Concerto.....Mendelssohn

Antoinette Zoellner and Joseph Zoellner, Jr.

Song, A Confession.....Bollinger

Mabel Gray Lachmund.

Sonnet, To the Words from Charles Keeler's Poem, Weep Fond

Heart.....Bollinger

Ballade (Romanzo Lamentoso).....Bollinger

Mazurka, B flat minor (Piano).....Bollinger

Samuel Bollinger.

Concerto, No. 2 (Violin and Piano).....Bach

H. Wismer and Samuel Bollinger.

Andante, Cantabile.....Tchaikowsky

Zoellner Family Quartet.

Romanze (Violin and Piano).....Bollinger

Samuel Bollinger and Joseph Zoellner.

Sketches.....Grieg

Hjerleid Shelley.

SPOKANE.

SPOKANE, Wash., December 28, 1905.

MADAME CALVE will sing at the Spokane Theatre January 15. Dan L. Weaver, late manager of the Spokane Theatre, will manage her tour.

At midnight mass Our Lady of Lourdes Church choir sang Marz's first Mass, op. 19. The soloists are: Mrs. John G. Cunningham, Mrs. George W. Manning, Mrs. S. A. Lockhart, Frederick Stone and Mr. Jensen. Mrs. Cunningham will sing the offertory, "O Holy Night," Christmas hymn (Adam).

G. A. Preston has charge of the Westminster Congregational Church music. The choir consists of Mrs. W. C. Stone, contralto; Arnetta Owen, soprano; Jessie Buchholz, tenor, and L. Perrine, basso, with chorus of thirty voices.

Reisenauer, Maximilian, Dick and Galski are to appear here. Jennie Rice, formerly of St. Paul, and who recently opened a piano studio in the Hotel Assemblée, and Mr. Von Turner will have active management. Miss Rice and Mr. Von Turner will be aided in the work by Mrs. Arthur B. Shaw, who has taken great interest in movements to secure high class performances here.

An orchestra of native Hawaiian Kanakas have opened an engagement at the Silver Grill. The organization is known as the Kawaihian Orchestral and Glee Club, and was organized by the late King Kalakaua to play at court functions. Two native instruments, the ukulele and the tervapatch, are included in the instrumentation. The leader, David Napie, is one of the composers of Hawaiian national music.

Francis Walker is taking an active part in the musical life of Spokane. The Wagner Club, which he organized, has met with great success, and for the past few meetings, owing to increased numbers, the members have been holding recitals at the Parish House of All Saints' Cathedral. The last recital was devoted to the "Faust" music. During the season the best local talent will furnish the music.

N. A. Krantz, who has a studio in the Elks Temple, has accepted the position of chorister and musical director for the Vinant Methodist Church. Mr. Krantz has organized a Sunday School choir of forty boys and girls, who do choral work.

The personnel of the choir of the First Presbyterian Church consists of Mrs. Ward, contralto; Jean McLeod, soprano; F. Stone, tenor, and F. W. King, bass.

The new \$5,500 organ has been installed at All Saints' Cathedral.

Mrs. Fred Baker Walton's vocal class and the students of the Pauline Dunstan Dramatic Academy gave their first recital of the season in Fraternal Hall. Mrs. Walker has been given charge of the music at the Unitarian Church.

The musical and dramatic students of the Holy Name Academy gave an excellent recital at Gonzaga College Hall Wednesday evening.

MRS. J. G. CUNNINGHAM.

PORTLAND.

PORTLAND, ORE., December 26, 1905.

THE music program for the next meeting of the Woman's Club will be provided by the Lakmé Quartet.

Helen Calbreath, dean of the music department, Willamette University, has arranged for a course of six lectures, with musical illustrations, during the present season. While the lectures are intended for the pupils, the public is invited.

A large party of musical people enjoyed a delightful musicale given by Mr. and Mrs. W. G. Perkins. The program consisted of vocal solos by S. H. Allen-Goodwyn, John Claire Monteith, H. Claussenius, Jr.; violin solos by Cornelia Barker, and piano and mandolin numbers by Marie A. S. Soule, Mr. and Mrs. Albert Clarke and Harold V. Mulligan.

At the musicale of Mrs. James McCracken, Mrs. Walter Reed, Don J. Zan, Arthur L. Alexander, Agnes Watt were soloists. Edward Coursen accompanist.

A very enjoyable afternoon musicale was recently given by Mary Alice Holman assisted by Mrs. H. B. Cornell, contralto. The recital was given at the studio of Ella M. Connell.

The organ recital given by Frederick W. Goodrich at St. David's Church drew out a large audience. S. H. Allen-Goodwyn assisted with some vocal solos.

A special musical program was presented at the reception tendered Archbishop Christie last Sunday afternoon. There were three numbers by a chorus of 100 voices. The solos included "Sanctus," from "Messe Solennelle" (Gounod), also "Haec Dies," an Easter canticle composed by Father Dominic, of O. S. B., Mount Angel Academy. The program was in charge of Father Dominic.

Daisy Small, a pupil of Rose Bloch-Bauer, is receiving favorable comment for her charming voice.

Under the direction of Dr. W. A. Cumming, the choir of Taylor Street Church will give "The Messiah" next Sunday evening. The soloists will be: Inez Cumming, soprano; Evelyn Hurley, contralto; Dr. W. A. Cumming, bass; Prof. W. H. Boyer, tenor.

Recital Hall, Eilers Piano House, was the scene of another of Mrs. Walter Reed's matinee musicales lately. Two of her pupils, Kathleen Lawler, soprano, and Ethel Shea, contralto, were soloists. Edgar E. Coursen was at the piano.

EDITH L. NILES.

MUSIC IN NEW HAMPSHIRE.

NASHUA, N. H., December 27, 1905.

THE Nashua Oratorio Society, Edward M. Temple president, E. G. Hood conductor, will give Gounod's "The Redemption" Thursday evening, January 11, in City Hall. The soloists will be Grace Williams, soprano; Bertha Harris, soprano; Mabelle Griswold, contralto; John Young, tenor, and Willard Flint, bass. The Boston Festival Orchestra has been engaged.

For the spring festival, in May, this society will produce Bruch's "Fair Ellen," Goring Thomas' "The Sun Worshipper's," Coleridge-Taylor's "Hiawatha's Wedding Feast," Rossini's "Stabat Mater" and several orchestral works. Prominent soloists will be engaged for these. The festival will include three concerts, two evening performances and a matinee.

The first concert by the Milford Choral Society was given in the Milford Town Hall, under the direction of E. G. Hood, of Nashua. Thomas Anderton's "Wreck of the Hesperus" was sung and the program included the "Soldiers' Chorus" from "Faust," the "Bridal Chorus" from Cowen's "Rose Maiden" and songs by Abt, Baier-Giese and Bullard's arrangement of Schumann's "Two Grenadiers." The soloists were Mary Reilly, soprano; Wilfred H. Lapham, tenor; Elwin H. Proctor, baritone. Elizabeth B. Mackay and Anna L. Melendy, pianists, assisted. The officers of the society are F. E. Kaley, president; Marion H. Robinson, secretary and treasurer; C. A. Baker, librarian; J. T. Young, K. Maude Hinds, E. S. Heald, executive committee.

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WASHINGTON.

THE NORMANDIE ANNEX,
WASHINGTON, D. C., December 28, 1905.

AMONG those teaching music, or carrying on the work in the city of Washington, are the following. (This is not a complete list.) Regular courses of music, efficient professors of the art, and strong growing interest therein, exist in these schools. Others will be gladly heard from, if omitted, or not known:

The National Park Seminary, National Cathedral School, Mt. Vernon School, Hamilton Institute, Florence School, Eastman School, Stuart's School, Florence School, Academy of the Holy Cross, Washington College, Gunston Seminary, Martha Washington Seminary, the Bristol School, and in both Chevy Chase Schools.

Of regular music schools and colleges are the Washington College of Music, University of Music and Dramatic Art, Virgil Clavier Piano School, Evans-Greene School of Music and Opera, Washington Conservatory, Espata Daly School, Jasper Dean MacFall School of Music, Mrs. Routt-Johnson Piano School.

Among the leading piano teachers are Fräulein von Unschuld, S. M. Fabian, Ella Stark, Arthur Mayo, John Porter Lawrence, Alice Burbage, Edwin Hughes, Carolyn E. Haines, B. Frank Gebest, Adolf Glose, Glenn Gorrell, Emma Prall-Knorr, the Misses Minke, Bertha Visenska, Mignon Lamasure, Margaret E. Upcraft, Miss McReynolds, Hermine Scheper, Mrs. Ernest Lent, Beulah Chambers, Elizabeth Coombs, Mrs. J. B. Kendall, Miss Bell, Norman Daly, Stella Lipman, Miss L. Liebermann, Mrs. Joseph Finckel, Mrs. Silverthorne, Mrs. O. Torney Simon, Lucie Petersen, Bessie N. Wild, Lotta Mills Hough, Mrs. H. H. Burroughs, Mrs. F. Byram, Dr. Anton Gloetzner, Marie Luise Heinrich, Amy Leavitt, Sallie B. Mason, most of the organists, and many others connected with the schools.

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Of the vocal teachers are Susanne Oldberg, Geneva Johnstone-Bishop, Clara Drew, Grace Dyer Knight, Mrs. Hormess, Katharine Eldred, the Kimball-Goodhue studios, Thomas Evans Greene and Katie Wilson Green, Mary A. Cryder, Oscar Gareissen, Mr. Wrightson in the college, Herndon Morsell, Oscar Franklyn Comstock, Otto Torney Simon, Margaret Veitch, Halstead Hoover, Jessie Tabler, Mrs. Dalgleish, Mrs. Geo. E. Spencer, Lois Cory Thompson, Prof. E. E. Mori, Mary Helen Leefe, Helene Travers Maguire, Mrs. A. T. Gage, Mrs. Bradley MacDuffie, Dr. and Mrs. Bischoff, Bessie N. Wild, Mlle. Harden-Hickey, Mrs. Rogers, Mrs. Shir-Cliff, Mrs. R. C. Dean, Elizabeth Sewall, Mrs. Josef Kaspar, J. H. Wiley, J. G. Tyler.

In violin lines Josef Kaspar, Anton Kaspar, Hermann Rakeman, Johannes Mursch, Joseph Finckel, Sol Minster, Minna Heinrichs, Robert Stearns, Clarence Cameron White, Fitzhugh Coyle Goldsborough; cello, Ernest Lent, Bert Wiertz, of Baltimore, Miss Uhlke, Miss Wieser, Mr. Schubert.

In the long lists of organists in the last three weeks' issues of this paper are many capable teachers, directors and professors of theory, harmony, sight reading, &c. J. H. Wiley, at the National Park Seminary, is a strong sight reading teacher, also director. Josef Kaspar is identified with orchestral direction, choral preparation, teaching of violin and harmony, &c. Dr. Anton Gloetzner also. Oscar Gareissen has original and modern and easily assimilated processes for teaching all things he knows. He does not understand why harmony, &c., have been made so complicated and difficult. Edwin Hughes, a Joseffy pupil, is of the same opinion and succeeds in practice.

The Ralston School of Expression, various other schools, Mrs. Landon Reed, Mrs. Oscar Gareissen, Cora Shreve, Mr. de Mueller, are some of those engaged in the preparation of the body to express what is imagined by the mind. They have various means, all helpful. Mrs. Landon Reed is specially far advanced, practical, modern and delightful in this direction, and has a fine reputation. After language, perhaps before it, there is no subject so important to musicians, and so lacking by American musicians, as this peculiar power of being able to look what they feel. There is not one in Washington, or who comes here, who can afford to ignore it. Many need it very badly.

The managerial field here seems to be controlled by Katie Wilson-Greene and Mary A. Cryder; each strong and successful in different lines. There is great need of a third one, who will work up the field of the South and the Southwest for efficient artists, instrumental and vocal, of Washington and Baltimore. Such a person would at the same time work up the interest for the educational fields of the capital, which are daily strengthening and growing. The result to the city, destined to be an educational and artistic centre, would be immediate and immense.

A suggestion in this direction, made last week, has resulted in an evident interest. Questions on the subject will be answered here in an article upon them this week or next.

Ernest Philpitt and T. A. Smith have each managed successfully separate interests, and have each local agencies which they find this season more active than ever.

It is to be noticed that although there is much performance activity, most of it is grafted (that is, brought in from the outside), and but little doing among ourselves, comparatively. There is no orchestra here, no choral society, no organists' guild, no teachers' association, no united operatic endeavor, no oratorio society, and no club for the advancement of musical progress from an intellectual standpoint. There is great need of a club or association for the consideration of the to do, not to do and how to do in regard to music, separate from performance.

The movement brewing in the interest of a new choral society is to be joyfully welcomed, and it is to be hoped will produce even this season. There is no time to lose in this, the capital of the nation.

The lack of any place whatever in which to hold musical performance is the crying evil of the whole work here in music. There is not one single place in Washington to offer to an artist or group of performers, not one. And there is no material prospect of one. The last suggestion from "authorities" reads: "A place in which to hold flower and food shows, conventions, fish markets, concerts, political meetings, exhibits, horse and cat shows, polite (sic) vaudeville, and dog fanciers' and brewers' meetings."

The best musicians of Washington unite in protest against the character of program offered at the first concert by the Boston Symphony, and which was really disrespectful to the Washington musical thought. They ask why cannot the "Sinfonia Domestica," "Tod und Verklärung," for instance, be given, or some other of the big new works of which Washingtonians can but read in the newspapers. It is a pity that works like the "Damnation of Faust" cannot be made popular here as in France, where the work may be given six and eight weeks in succession, with increased demand for seats.

There is no attempt in the above list of music workers to classify as to place or merit. There is not time for alphabetical arrangement, the names go down as they come to thought regardless of classification of any sort. THE MUSICAL COURIER is glad of the increased interest in the sending in of musical news. Facts and record are what are required; no opinion of self or of others, but record and result, plans, projects, works accomplished or in preparation, recitals, choir work, names of pupils, new works discovered, happenings of all kinds in the music life. Especially unique, novel, unbackneyed endeavors. There is a drug on the market of mediocre solo work. Harmony is much more effective, attractive, appealing, in every way, especially when melody is as unattractive as is customary. Musicians do not seem to be conscious of the rut and routine of their performances, or of the comparatively little life they inspire. A club for thinking up new ways for utilizing and presenting music would have a field. Home music is wholly neglected. People think they must "dress up and go somewhere" in order to hear music.

The Friday Morning Music Club here should be mentioned above. It is high in ideal, admirable in spirit, in class of activity, in membership, in harmony, in breadth and wisdom, and in its desire to learn. It has departments of choral work, for study of current events, for discovery of talent, ancient and modern, and for enlisting the interest of the best musicians. Mrs. R. C. Dean, Mrs. H. A. Robbins, Mignon Lamasure, Miss Biddle, Miss Bell, Mrs. F. W. True, Mrs. Bradford, Miss Warner, Miss E. Sewell, Mrs. Kendall, Miss Bradley, Mrs. Prall-Knorr, among the leaders, have but one thought in common, the advancement of music art.

Perhaps the greatest advancement perceptible in music ranks is felt coming from the public schools, where things are in a most flourishing, progressive, advanced condition, with every tendency not only to good technical proficiency, but to a high artistic standard. Much hope for the new choral society is based upon the musical membership of the schools which are maintained by the Government, where pupils are not hounded and prevented by bills, and where teachers are free from fear of losing pupils by making necessary study measures obligatory.

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MUSIC FOR THE COMING MONTH.

- Thursday afternoon, January 4—Concert in aid of Music School Settlement, A. A. Anderson's studio, Beaux Arts Building.
- Thursday afternoon, January 4—Bispham recital, Mendelssohn Hall.
- Thursday evening, January 4—Jessie Shay (piano), recital, Mendelssohn Hall.
- Thursday evening, January 4—Volpe Symphony concert, Carnegie Hall.
- Thursday evening, January 4—Opera (special performance), Metropolitan Opera House.
- Thursday evening, January 4—Marum String Quartet concert, Cooper Union.
- Friday afternoon, January 5—New York Philharmonic public rehearsal, Carnegie Hall.
- Friday evening, January 5—People's Symphony Auxiliary concert, Cooper Union.
- Friday evening, January 5—Opera, Metropolitan Opera House.
- Saturday afternoon, January 6—Opera, Metropolitan Opera House.
- Saturday afternoon, January 6—Young People's Symphony concert, Carnegie Hall.
- Saturday evening, January 6—Opera (popular prices), Metropolitan Opera House.
- Saturday evening, January 6—New York Philharmonic concert, Carnegie Hall.
- Sunday afternoon, January 7—New York Symphony Orchestra concert, Carnegie Hall.
- Sunday evening, January 7—Sousa and band, Hippodrome.
- Sunday evening, January 7—Popular concert, Metropolitan Opera House.
- Monday morning, January 8—Bagby musicale, Waldorf-Astoria.
- Monday morning, January 8—Watters musicale, Heights Casino, Brooklyn.
- Monday afternoon, January 8—Reisenauer recital, Mendelssohn Hall.
- Monday evening, January 8—Opera, Metropolitan Opera House.
- Monday evening, January 8—Philadelphia Orchestra concert, Carnegie Hall.
- Monday evening, January 8—Leo Schulz Quartet concert, Knabe Hall.
- Tuesday morning, January 9—Barclay Dunham, lecture-song recital, Barnard Club, Brooklyn.
- Tuesday afternoon, January 9—Mendelssohn Trio Club concert, Hotel Majestic.
- Tuesday afternoon, January 9—Severn lecture-recital, Severn studios.
- Tuesday afternoon, January 9—Clayton Johns' song recital, Mendelssohn Hall.
- Tuesday evening, January 9—Women's Philharmonic Musicale, Waldorf-Astoria.
- Tuesday evening, January 9—Olive Mead Quartet concert, Mendelssohn Hall.
- Tuesday evening, January 9—New York Symphony concert, Carnegie Hall.
- Tuesday evening, January 9—Philadelphia Orchestra concert, Baptist Temple, Brooklyn.
- Tuesday evening, January 9—Beatrice Eberhard (violin) recital, Carnegie Chamber Music Hall.
- Wednesday evening, January 10—Opera, Metropolitan Opera House.
- Wednesday evening, January 10—Grienauer-Crane 'cello and song recital, Mendelssohn Hall.
- Thursday afternoon, January 11—Maud Powell violin recital, Mendelssohn Hall.
- Thursday evening, January 11—Boston Symphony concert, Carnegie Hall.
- Thursday evening, January 11—Opera (special performance), Metropolitan Opera House.
- Friday afternoon, January 12—New York Philharmonic public rehearsal, Carnegie Hall.
- Friday evening, January 12—Opera, Metropolitan Opera House.
- Friday evening, January 12—Boston Symphony concert, Baptist Temple, Brooklyn.
- Saturday afternoon, January 13—Opera, Metropolitan Opera House.
- Saturday afternoon, January 13—Bispham recital, Mendelssohn Hall.
- Saturday evening, January 13—New York Philharmonic concert, Carnegie Hall.
- Saturday evening, January 13—Opera (popular prices), Metropolitan Opera House.
- Saturday evening, January 13—Adele Margulies Trio concert, Mendelssohn Hall.
- Sunday afternoon, January 14—New York Symphony Orchestra concert, Carnegie Hall.
- Sunday evening, January 14—Popular concert, Metropolitan Opera House.
- Sunday evening, January 14—New York Arion concert, Arion Hall.
- Monday morning, January 15—Bagby musicale, Waldorf-Astoria.
- Monday evening, January 15—Opera, Metropolitan Opera House.
- Tuesday morning, January 16—Barclay Dunham lecture, song recital, Barnard Club, Brooklyn.
- Tuesday afternoon, January 16—Reisenauer recital, Mendelssohn Hall.
- Tuesday evening, January 16—Flonzaley Quartet concert, Carnegie Chamber Music Hall.
- Tuesday evening, January 16—New York Symphony concert.
- Wednesday afternoon, January 17—Beigel piano recital, Mendelssohn Hall.
- Wednesday evening, January 17—Opera, Metropolitan Opera House.
- Wednesday evening, January 17—Flonzaley Quartet concert, special for students, Carnegie Chamber Music Hall.
- Thursday afternoon, January 18—Heinrich Meyn song recital, Mendelssohn Hall.
- Thursday evening, January 18—Kaltenborn Quartet concert, Mendelssohn Hall.
- Thursday evening, January 18—New York Symphony concert, Carnegie Hall.
- Thursday evening, January 18—Olive Mead Quartet concert, Association Hall, Brooklyn.
- Thursday evening, January 18—Opera (special performance), Metropolitan Opera House.
- Friday evening, January 19—Opera, Metropolitan Opera House.
- Saturday evening, January 20—Opera, Metropolitan Opera House.
- Saturday evening, January 20—Opera (popular prices), Metropolitan Opera House.
- Sunday evening, January 21—Popular concert, Metropolitan Opera House.
- Monday morning, January 22—Bagby musicale, Waldorf-Astoria.
- Monday afternoon, January 22—Opera (special performance), Metropolitan Opera House.
- Monday evening, January 22—Opera, Metropolitan Opera House.
- Tuesday afternoon, January 23—Severn lecture recital, Severn Studio.
- Tuesday evening, January 23—Kneisel Quartet concert, Mendelssohn Hall.
- Tuesday evening, January 23—Tonkunstler concert, Assembly Hall.
- Wednesday evening, January 24—Opera, Metropolitan Opera House.
- Wednesday evening, January 24—Scottish Society concert, Mendelssohn Hall.
- Thursday evening, January 25—Opera (special performance), Metropolitan Opera House.
- Thursday evening, January 25—Grasse (violin) recital, Mendelssohn Hall.
- Thursday evening, January 25—People's Symphony concert, Cooper Union.
- Friday evening, January 26—Opera, Metropolitan Opera House.
- Saturday afternoon, January 27—Opera, Metropolitan Opera House.
- Saturday evening, January 27—Opera (popular prices), Metropolitan Opera House.
- Saturday evening, January 27—Manuscript Society musical meeting, National Arts Club.
- Sunday evening, January 28—Popular concert, Metropolitan Opera House.
- Monday morning, January 29—Bagby musicale, Waldorf-Astoria.
- Monday evening, January 29—Opera, Metropolitan Opera House.
- Wednesday evening, January 31—Opera, Metropolitan Opera House.
- Thursday evening, February 1—Kneisel Quartet concert, Association Hall, Brooklyn.
- Friday evening, February 2—Opera, Metropolitan Opera House.
- Saturday afternoon, February 3—Opera, Metropolitan Opera House.
- Saturday evening, February 3—Opera (popular prices), Metropolitan Opera House.
- Sunday afternoon, February 4—New York Symphony concert, Carnegie Hall.
- Sunday evening, February 4—Popular concert, Metropolitan Opera House.

Everett R. Reynolds Dead.

EVERETT R. REYNOLDS, manager for Sousa's band at Manhattan Beach years ago, died at his New York residence, 311 West Seventy-eighth street, Tuesday, December 26. Mr. Reynolds was president of a lithographing company and at one time was an official of the Long Island Railroad. Mr. Reynolds leaves a widow and one daughter.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

"IS New York tiring of Wagner music?" asks the Herald. Dunno; ask New York.

AUGUST VAN BIENE is with us again, and will resume his unbroken tour in "The Broken Melody." It's about time that tune was mended.

THERE was fire on the stage at the Metropolitan during the performance of "Götterdämmerung." Pity the fire didn't get into the performance.

THE festival opera season at Munich next summer will begin August 13 and end September 7, inclusive. This news is a little previous, but that is the way of THE MUSICAL COURIER.

"CARNEGIE has himself awakened each morning by an organ solo," says a newspaper report. The selections probably are "The Harmonious Blacksmith," "Steel Into My Heart," and "Old King Coal."

ARTHUR RUBINSTEIN, the young Russian pianist, who will be heard here soon, arrived from Europe last week. He is said to have a temperament similar to that of his illustrious namesake, Anton Rubinstein, and to be the possessor of a prodigious technic, a beautiful tone of many colors, and a personality at once musical and magnetic. There is a large public here for such an artist.

WALTER J. SPALDING, father of the celebrated young violinist, Albert Spalding, is recovering rapidly from the effects of his automobile accident, suffered at Avignon, France, on December 17. As soon as his father is a little more advanced in his convalescence young Spalding will resume his successful European concert tour, which was interrupted so unfortunately and almost tragically.

THE new York Times of December 29 announces gravely that it has received a cable with the news of Moriz Rosenthal's coming to this country next season for a tour under the management of the Aeolian Company. It is agreeable news, and therefore the Times need not mind such a trifling detail as the circumstance that the whole story, with much atmospheric detail, was told in THE MUSICAL COURIER last July. In musical matters our local dailies are more like weaklies.

THE National Society of Musical Therapeutics is bobbing up again, and its chief apostle says: "The therapeutic use of music has passed the experimental stage and has ceased to be a theory." The Society has been holding regular meetings, and at them these subjects were discussed by the high browed members: "The Wonder of Sound," "The Threefold Mission of Music," "The Influence of Music Upon Temperament," "Suggestion Through Music," "The Metaphysics of Music," "The Value of Mechanical Musical Treatment," "Music a Vitalizing Power," "Vibration and Vital Energy," "Should Music Have an Acknowledged Place as a Therapeutic?" The next meeting is announced for Thursday evening. We shall take absent treatment.

AMERICAN songs were strongly in evidence on December 26, when Madame Galski gave a recital at Carnegie Hall in the afternoon, and David Bispham appeared at Mendelssohn Hall in the evening. The numbers sung were MacDowell's "Long Ago," "Thy Beaming Eyes" and "The Robin Sings in the Apple Tree"; Arthur Foote's "An Irish Folk Song"; Frank La Forge's "Ich Fluchte Mich in Meine Klausur"; Van der Stucken's "O, Come With Me in the Summer Night"; Wm. G. Hammond's "The Ballad of the Bony Fiddler," and Eleanor Everest Freer's "Oh, Lady Leave Thy Silken Thread," "When Is Life's Youth?", "April, April," "Cherry Ripe." Eleven in one day! "United we stand!"



HOLIDAY ECHOES.

The Russian Symphony Concert—Mr. Ulrich Discourses—Publications and Business—The Real Opera—To Boom American Composers, Etc., Etc.



THE year's music closed virtually on Sunday afternoon with the concert of the Russian Symphony Society at Carnegie Hall, and the program of novelties is given here in full:

PART I.

- Tone Poem, Finland Sibelius
 Suite, Christmas Eve Rimsky-Korsakoff
 (New, First Time.)
 Mazurka (Dance of the Stars).
 Adagio (Procession of the Comets).
 Andante non Troppo (Roundelay, "The Revolving Constellations").
 Allegro (Czardas, "Shooting Stars").
 Allegro Assai (Witches' Dance).
 Grand Polonaise, Allegro non Troppo alla Polacca.
 Christmas Morn—
 Andante (The Star of Bethlehem Appears).
 Allegro (Flight of the Spirits of Darkness).
 Moderato (Dawn).
 Hymn to Ancient Gods of the New Year.
 Christmas morning (Church Bells and Christmas Song).
 The Choral Art Society of Brooklyn assisting.
 Eugene Bernstein, at the Celeste.
 Aria, Pique Dame Tchaikowsky
 Giuseppe Campanari.
 Concerto for violin (New, First Time) Arensky
 Allegro. Adagio. Tempo di Valse. Tempo Primo.
 These movements will be played without pause.
 Maud Powell.

PART II.

- Hebrew Rhapsody (New, First Time) Zolotaryoff
 Arioso, Demon Rubinstein
 Aria, Iolanthe (First Time) Tchaikowsky
 Giuseppe Campanari.
 Caucasian Sketches Ippolitoff-Ivanoff
 a. In the Aul. b. Procession of Sardar.
 Solos in the first movement were played by Jacob Altschuler, viola, and Alexander Laurendeau, English horn.

Modest Altschuler, the conductor, has arrived at a point in his career that justifies more than expectation; the reality is recognized, for he is a full fledged symphony director, coping with all of those who are here and with most of those who temporarily wield the stick in America. He has the courage of his conviction, too, and he introduces works on the strength of his own musicianly judgment.

The orchestra has reached that point of co-operation that enables it to do nearly what its conductor demands, although the fact that it is not a permanent body militates against it. But what use is there in discussing the permanent orchestra question? Just as long as the money of the wealthy is expended on the foreign star opera entertainment, just so long will men of earnest aims and artistic appetite like Altschuler struggle in vain for a permanent orchestra.

While the critical or analytical discussion of the works and the performance can be left with those who seem to know little about them, it is preferable in this case to suspend judgment under the generalization that the concert was thoroughly enjoyable. Rimsky-Korsakoff is now known here as a colorist of Oriental lavishness, and Tchaikowsky and Rubinstein have actually been criticised to death, and the others on the program, except Arensky, are new to New York and require more hearings to be well understood. This going to a concert and after one hearing describing the motives, system, method, school, characteristics and capacity of a composer may be left to the geniuses of the quill who usually cannot even guess the key in which a composition is written if it is played in its written key, and for that very reason it is unfair to decide upon the tone poem of Sibelius.

There are so many composers who can write most excellent and artistically constructed songs, concertos and even orchestral works, and so many who have ideas or suggestions embodied in their compositions, that it requires more than academic works or logically developed themes and their exhaustion, no matter how skillfully done, to secure a place in the niche of contem-

poraneous music, and these skillful musicians are even more than academicians. Mr. Sibelius may be one of the elect; he may have entered that inner circle which so few are permitted to occupy, but we in America are not yet assured of that from what we know of him. Like other unknowns he should, however, be cultivated.

After all, it is not the function of criticism to accept or reject any composition on one or two hearings. Critics less than professional musicians have that right accorded to them, and when they, as is the custom here in New York, decide promptly or even after a time, they make themselves absurd in the estimation of the cultured musician. Our New York critics are, none of them, capable of enduring an ordinary examination on the rudimentary laws of composition; the complex laws they cannot comprehend at all, for they cannot explain the simple ones. One critic who cannot at once declare a minor transition from a major or reverse—that instantaneous decision flowing from the immediate knowledge of the change—is under the impression that he can actually declare what is good or bad in music. Has ever such a farce been enacted in any civilized community outside of this little, provincial Greater New York?

Then this habit, acquired through the self sufficiency of our so-called critics, who cannot even discover that an overture is by Berlioz by a simple glance at its construction, impels them solemnly to tell us what the æsthetic deficiencies are of an artist so superbly gifted as Richard Strauss, one of whose songs—any one of the hundreds—cannot even be scientifically dissected by these men, to illustrate the rule of construction. If Richard should say to one of them, "Here is this song"—say "Mein Auge," or "Ruhe Meine Seele," or "All Mein Gedanken," or "Morgen," or "Liebeshymnus," or any one of hundreds he has written—and ask, "Please tell me the name of the chord on which I build this song," or "Please give me the figured bass of this theme, any figured bass of your own being acceptable," or "Play this accompaniment a tone higher," or "Play this accompaniment at sight," or "Indicate to me the errors of the accompanist as you follow him on this other copy," not one of these New York critics could give a reply to one of these questions of Richard Strauss nor do one of the things he asks. And yet these men will have the insolence to write about Strauss' theories, about the realism of his works (wherein rests the realism; how do they distinguish his symbolism from their conception of his realism?), and take to task a man who, when he was a boy, had already forgotten more about music than they will ever know. And there is just one paper on this wonderful and beautiful earth—our own earth—that will tell this, and that is this old MUSICAL COURIER, condemned by frauds and fakes, and upheld by the world of music. [P. S.—1905 was the biggest year this paper ever had. We open two new branch offices this week; one more in Europe and one at Indianapolis, making 34 branch offices with our own trained forces in charge.] This is confidential.

And now another thing. Thanks, Maud Powell, for introducing that virile violin fantasy, the Arensky concerto, a work which is going to fit into the violin repertory, because it has the vigor, the sane form and contents of a well balanced musical conception, written by a man who understands the instrument. It seems to have been made for Miss Powell, who also has the distinction of having introduced to New York the Dvorák violin concerto. A salubrious atmosphere seems to surround this artist, who conveys an impression of confidence the moment her bow touches the strings. She acts like a prophylactic on the musical nerve through the demonstration of authority, through her tone culture, through the flawless bow and finger technic, through the absence of morbidity or affectation, through poetry of interpretation, and through breadth and composure of delivery and phrasing. What an invigorating performance hers was. Splendid.

Mr. Campanari had the ungrateful task of singing unknown songs, and concert singers know what that means, but he had an intelligent audience and his delivery was appreciated. He shows that he is an artist from the mere fact that he was willing



to sing these unset arias, for they should only be sung where they belong.

The Russian Symphony Orchestra concerts are now manifestly established. It is a question henceforth for New York to decide whether it desires more of the tendency exhibited by Mr. Altschuler, who deserves the good wishes of every music lover for his forbearance, patience, self sacrifice and artistic ambition.

Mr. Ulrich Discourses.

The Baltimore News of December 27 publishes a conservative discussion by Bernhard Ulrich, manager of Lyric Hall, of that city, in this manner:

Is Baltimore musical?

Mr. Bernhard Ulrich, manager of the Lyric, wants to know. He wants to know whether Baltimore is musical or whether the Baltimore public is governed by fads. Mr. Ulrich provided the Philadelphia Orchestra, under Director Fritz Scheel, for Baltimore music lovers at the Lyric last night, and not more than a handful, according to the theatrical man's estimation, turned out to hear the program. Now Mr. Ulrich is puzzled.

"Whenever the Boston Symphony comes here, the house is crowded," said Mr. Ulrich today, "and I can't understand why more did not come out to hear the Philadelphia Orchestra. Persons have come to me and said: 'Now that we have heard the Boston Symphony time and again, why can't we have the Philadelphia Orchestra or some other good organization? We would like to hear them all.' That made it look to me as if they really wanted something else, so I got the Philadelphia Orchestra. Those few who spoke to me were here, but the crowd was not.

"Last night's concert was the first of a series of three to be given here by the orchestra during the season, but, now, since the attendance was so small, I do not know what to do. The program was as good as we ever had in this hall and was as well rendered, and the soloist, Campanari, is one of the best in the country, so it couldn't have been because of that. Naturally, I ask 'Is Baltimore musical? Is high class, good music wanted here, or do they come to hear the Boston Symphony concerts because it's a fad?'

"To me this is a very serious question, for it leaves me in the position of not knowing what the public wants. They come to listen to similar concerts by the Boston Symphony, yet when a concert is given by the Philadelphia Orchestra they stay away. Those who did attend were enthusiastic, and I have never heard such applause given an orchestra leader. Conductor Scheel gives thirty-six concerts in Philadelphia to crowded houses each season, and the Boston Symphony goes there, too.

"It was not because it was not known, for every musical person in Baltimore was reached, as well as the society people who usually attend these concerts. * * * Now, I don't know what to do about these other two concerts. I want to give Baltimoreans the best in the musical world, but if it is not appreciated, then what?"

Harold Randolph, head of the Peabody Conservatory of Music, said today: "I enjoyed the concert thoroughly and think the Philadelphia Orchestra a splendid one, but it must be remembered that it was years before the Boston Symphony drew large crowds in this city, and the Philadelphia Orchestra will probably have to go through the same experience."

What Mr. Randolph says is true, but the Philadelphia Orchestra has no millionaire owner, through whose enterprise the orchestra is permitted to travel so that it can advertise itself the more at home, and Mr. Ulrich is not yet a millionaire and may never become one as manager of Lyric Hall if the Baltimore people refuse to purchase tickets for good music he loves to give them, and therefore, just at present, Mr. Ulrich cannot yet afford to bring the Philadelphia or any other orchestra to Baltimore and pay the expense out of his bank account.

Money and music are confidential allies. No money, no music. It appears very sordid, this maxim, but then it happens to be so. No money, no music critics. That is another maxim. There may be money where there are no music critics, but there are no music critics where there is no money. No money, no orchestras. No money, no music halls. No money, no prima donnas, and no money, no tenors. No money, no music publishers. No money, no musicians. No money, no music managers at all, and no money, no opera music. The only thing possible without money is a music paper.

Publications and Business.

The first volume of The Music Lover's Calendar, an annual, printed by the Roycrofters and published at Boston, has made its elegant appearance. H. van den Berg is the editor and copyright owner. It is an instructive book, full of interesting music lore and a carefully prepared musical calendar, a calendar of musicians' dates of all kinds. Its publication was possible only because piano manufacturers advertised in it, and that enabled the copyright owner to put it before the public.

Special attention is called to this from the fact that the John Lane Company's recent small volume on Edward MacDowell also contained four pages of advertising of piano manufacturers, viz., Bechstein, Erard, Broadwood and the Aeolian Company. Is there any harm in securing the financial support of the piano manufacturers for the purpose of publishing musical books and information? We have found no advertisements in any of the memoirs on Napoleon and his time; none in even the latest edition of Gibbon; none in even the cheapest edition of Darwin, and none in the various multitudinous volumes of Spencer. The latest Vasari has no advertisements. Even Marie Corelli's books have only the publisher's announcements and no advertisements. All of which shows how many opportunities the piano manufacturers are letting escape.

Our Society Opera.

The attendance at the "Ring" Cycle last week at the Metropolitan Opera House was exceedingly meagre. The fact is, New Yorkers have no further interest in the music dramas, as they have no interest in anything as soon as its novelty passes. Some of the daily papers have ruptured their vocabularies to secure condemnatory phraseology to apply to the performances, and one paper calls them an "affront" to the public. They were pretty bad, these performances, but they could not have affronted the public, for the public was absent. And those who take the opera seriously, from an art or musical viewpoint, overlook the glaring fact, as again illustrated in this "Ring" Cycle of last week, that opera is not art here, and least of all music, but merely a social function. THE MUSICAL COURIER not being a society paper, therefore ignores the opera except in keeping a weekly record of the performances and casts. The management is incapable of discriminating, as it is not musical, and, it is hoped, does not pretend to be, and even if a competent musician stood at the head of the management, it would be impossible for him to exist without recognizing the indisputable fact that the opera is a social function and nothing more. End that, and opera at the Metropolitan ends. This season the whole scheme is carried by Caruso. Should he become ill or leave the doors might as well be closed. Society wants novelties and favorites, and remove these elements and even society would then migrate to some other centre of fun, amusement and gossip.

To Boom American Composers.

Within the past few days a society has been incor-

porated here to advance the interests of American composers. Most commendable. It follows quickly upon the formation of the MacDowell Society. For years past the Manuscript Society has been struggling to attain permanence and success on the same kind of an enterprising project, and it would seem as if the three organizations should combine all their resources, influence and energy, and thus create one powerful body for this purpose—the advancement of the American musician. While THE MUSICAL COURIER sees in the organization of these distinctive American combinations the first direct result of its great campaign for the furtherance of American musical talent, it also sees that in their co-operation with one another the aims of each and of all would be materially strengthened and aided otherwise, and while this paper necessarily must hold aloof from any participation in the activities of the various societies, yet its paternity of all these propositions—direct outgrowths of the paper's aggressive American policy—permit it to suggest, as it does, the co-operative theory, or, in other words, the alliance of all American elements in the struggle for musical independence.

The circular issued by the latest society publishes a list of some American orchestral music, and this list must have been hurriedly collected and hence cannot be considered as paramount; besides this defect, it is also calculated to wound the susceptibilities of other composers of American orchestral music.

Where is the name of Dudley Buck? If the Brooklyn genius is to be represented by a Hadley and a Shelley, what becomes of a John Hyatt Brewer? Where are Joseph Redding and H. J. Stewart, whose orchestral compositions were performed several times this year in California? Where is Bruno Oscar Klein, whose opera "Kenilworth" had several hearings in Germany, and who has been active in American music for more than thirty years? Where is Robyn? Is John Beck, writer of orchestral works, to be passed over? Hugo Kaun, Arthur Bird, and Alvin Kranich—where are these Americans? All have written orchestral works, and Homer Bartlett has made deep research into orchestration; where is his name? No name of De Koven is found in the list. No American is he? Gilchrist and his cantatas? Eh? Not mentioned by the new society. Walter Damrosch and his operas. Is he also no American, the son-in-law of James G. Blaine? And how ungallant to have overlooked Mrs. H. H. A. Beach, whose orchestral works have frequently appeared on concert programs. Oh! And where is Dr. Elsenheimer, who composed the prize cantata of 1893? And Silas G. Pratt, *hic labor hoc opus*—a many an opus has been hocked. Last, but not least, where is John Rice, who has been charged with having written the manuscript of Hector Berlioz's "Corsair" overture? He is an American. Did he, after all, not do it? Here is the opportunity of getting at this vital question, involving original American orchestral works. But this time we must have competent judges; not music critics only, but judges.

Louis A. von Gaertner's name is on the list. Mr. von Gaertner is not only a profound musician, but a man of learning, and if he would indicate that he will assume some active place together with others mentioned in the circular, still greater confidence would be instilled in this new project. But all these American organizations should combine; that is the first essential and if that had taken place before this announcement was issued, why then all these other names would not have been overlooked, for they could not have been overlooked intentionally.

The National Conservatory of Music of America

Founded by MRS. JEANNETTE M. THURBER.

47-49 West Twenty-Fifth Street, New York

Chartered in 1891 by Special Act of Congress.

Artistic Faculty: RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUPRICHE, LEO SCHULZ, HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH AND OTHERS.

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Make of the Music Society of America a great national institution, and then the ideals preached for thirteen years by THE MUSICAL COURIER will be possible and attainable. And this can be accomplished only by co-operation. As it is, the work of the paper has long since begun to tell, which is shown in the very fact that these various organizations are already in existence, awaiting some such man as Gaertner to amalgamate and blend them.

The "Nibelungen" Plot.

Some musical people from the West were here last week and took in the "Nibelungen Lied," and now, after having read a number of books written by music critics, which explain the plot, and having previously read the text, ask for an explanation of it; a kind of straightforward narrative of the various relations of the parties thereunto. We hasten.

In the first place, the Nibelungen Syndicate believed in a single standard—gold, of course, and, like all good syndicates, also believed in having it to themselves to control the market. Wotan always had his one eye on the gold question. They stored this gold in a treasury on the banks of the Rhine, and some girls, daughters of the Rhine, as they were called, to distinguish them from the Daughters of the Revolution, kept house near the bank to watch it. In the first opera, the prologue, this is made perfectly clear by Wagner, so clear that mud is opaque when compared with it.

But in the second opera, the "Walküre," there is no distinct reference made to the deposits at all. It seems that the one eyed old actor Wotan is related to his daughter by being her father, thus differing from other characters in the opera, who have no such legitimate occupations. He gets very angry with his daughter, who is named Brünnhilde, because she belongs to a social set of equestriennes called the Walküres, and is very much interested in a family consisting of a brother and sister who run away together from the home of the sister's husband. When this husband finds them in the woods gathering wild flowers and bananas he challenges the brother to combat, and they go up on Mount Lone and fight it out in the clouds. Old cross eyed Wotan is umpire, and decides against the husband, and he and the brother are both killed, although neither is hurt by the other. But this is a mere incident of the plot, inhuman as it may appear.

Siegfried, the son of the sister of the brother, is subsequently born and handed over to a dwarf, and the mother, before death, warns the dwarf that she is also the boy's aunt, being his father's sister. The dwarf, who was subsequently guillotined by the boy whose life he saved, never got over this until he died. However, we are aunt-icipating. The mother-aunt left parts of the sword used in the duel with the dwarf, and told him also that this sword was a talisman which he could use to get at the put and call office, where the gold was hidden by the Syndicate, and very naturally the dwarf concluded that he had a cinch.

When Siegfried grows up he shows a great talent for music, and after trying the flute he finally concludes to study the horn, and becomes quite a virtuoso. While practicing in front of the broker's summer cottage the latter, who is also a bull on the market, gets mad and makes faces and glaring eyes at him to scare him, but the boy, having patched up the sword, stabs him in the neck and runs away after having discovered that the broker represented the Syndicate. He also hears by telephone that a handsome young woman living on a rock where there is an active volcano has been overcome by the heat and smoke, and he dashes off to rescue her, as any young man would. Much surprised to find her father, the old cross eyed Wotan, trying to bar his passage on suspicion, he hits him in the solar plexus with the sword and rushes to the daughter's rescue, not knowing that the father was the real father. He finds her asleep and gives

her a kiss lasting one minute and fifty-two seconds, and, removing her heavy shirt waist, he asks her to love him. As he is the first man seen in the neighborhood in twenty years she finally accepts him, after both have screamed themselves hoarse for more than an hour. Curtain at last, with an appointment for next act.

The next opera is the "Götterdämmerung," called the Dusk of the Gods. No one has as yet understood fully why the good gods nearly always sing out of tune in this opera, but that is probably due to the German method. Nor have many succeeded in solving the various relations of all these gods to themselves and others. The truth is that Brünnhilde is a brother of her uncle, Loge, whose sister-in-law married a niece of her stepson, Siegmund, the latter being the youngster daughter of her aunt, Fricka, who by adoption is Erda's stepson. Wotan is nominally married to Fricka, Freia's cousin, but really is the youngest son of Alberich's wife's sister, thus making him the second cousin of Guntrune by her marriage to Hagen and Hunding, who dies in the Walküre. Fafner, who was jealous of Sieglinde, kills Fasolt for not marrying her, and in this he becomes so disappointed that he forces his mother to marry his father, in which he was aided by his stepsister, Erda, the wife of Fafner by Fricka. In the "Götterdämmerung" they discover that this is all Siegfried's fault for having been born after his birth, and they surreptitiously assassinate him by killing him. Here is where the ring comes in. It was really a political ring. Nordica then upsets the alcohol in trying by incendiarism to destroy the summer hotel where these Nibelungen free lovers live and comes near scorching her Paris gown, but she succeeds and the next day all the daily papers call her the real heroine. She gets part of the gold, but Caruso, who is no relative of any of them, gets more. They all go to Reisenweber's after the fire and have Würzburger and frankfurters, and the music critics go along to get their usual free lunch from the singers.

This is the first authentic analysis of the Nibelungen gold corner, and those who do not appreciate it will never understand the wonderful resources of Richard Wagner as a libretto writer. He did this all to show that Shakespeare was really not in it as a dramatist and poet.

HENRY T. FINCK, in the New York Evening Post:

"The usual yearly summary of operatic doings in Germany, the time covered being from September 1, 1904, to August 31 last, has appeared. Nine works by Wagner were performed. These, with the number of representations, were: 'Der Fliegende Holländer,' 218; 'Tannhäuser,' 326; 'Lohengrin,' 341; 'Die Meistersinger,' 192; 'Das Rheingold,' 96; 'Die Walküre,' 168; 'Siegfried,' 127; 'Götterdämmerung,' 89; 'Tristan,' 68. 'Lohengrin' and 'Carmen' have long contended for supremacy on the German stage, and this year they have run a dead heat, each having been played 341 times. The Germans have a decided taste for French opera. They heard 'Faust' 220 times; other works and figures being: 'Mignon,' 241; 'Les Contes d'Hoffmann,' 182; 'Fra Diavolo,' 90; 'La Juive,' 87; 'Les Huguenots,' 88; 'Les Dragons de Villars,' 126. Only seven Italian operas are in the list, and they did fairly well: 'La Fille du Regiment,' 100; 'Paillasse,' 218; 'Cavalleria,' 229; 'Il Barbiere,' 142; 'Aida,' 148; 'Il Trovatore,' 197; 'La Traviata,' 85. The German works next in favor after those of Wagner are: 'Der Freyschütz,' 261; 'Undine,' 185; 'Zar und Zimmermann,' 201; 'Martha,' and 'Der Bettelstudent' tied with 187 each. But two works ran away from all the rest. Johann Strauss' 'Die Fledermaus' and Josef Strauss' 'Frühlingsluft' reaching the high figures of 422 and 459 respectively. So, after all, Richard Strauss is 'nowhere,' compared with Johann Strauss and his brother."

The last sentence in the foregoing is one of Mr. Finck's merry little quips, in his lightest possible vein. He is really one of Richard Strauss' greatest admirers, and he is helping him in Henry T. Finck's

own way, inscrutable at times, but always effective and rich in practical results.

THE opening pages of this week's MUSICAL COURIER have been given up to translations of reviews from important German music papers, on the subject of Richard Strauss' new opera, "Salome," recently produced at the Dresden Royal

Opera with such sensational success. It will be remembered that THE MUSICAL COURIER pointed out the absurdity of the cabled reports which appeared in our local dailies the morning after the Dresden première. The cable to this paper told quite a different story, and as the sequel proved, it was the correct story. The question now arises: Could the European press associations have been so mistaken in the face of incontrovertible facts, or do musical cables from abroad undergo a careful doctoring until they conform to somebody's or other ideal of what they ought to be like?

Strauss' "Salome" is at the present moment the vital and tremendous musical issue of civilized Europe, where a work of that kind is understood and discussed intelligently. New York will doubtless soon witness the spectacle of some valiant critic attacking "Salome" before it has been heard here, prejudging it from the piano score (on this point read the translations aforementioned), and muddling beautifully the relation of Strauss' music with the Salome legend of Wilde. Mayhap we shall even witness the blaming of Strauss for the wickedness of Herodias' daughter. Nothing is too strange to happen in New York musical criticism. So far THE MUSICAL COURIER has been right on every count in the case of Richard Strauss, as it was right on every count in the case of Richard Wagner. This paper took up the cause of the first Richard and won it in this country when practically every New York "critic," so called, could see in Wagner's music nothing but the same "noise," "discord," "ugliness" and "cacophony" of which the same "critics" now are accusing Strauss. Henry T. Finck was the only local music writer who, together with the editors of THE MUSICAL COURIER, at once understood and properly appraised Wagner. Mr. Finck is a little slower in the case of Strauss, but he will come around in the end, and long before his colleagues, it is safe to say. Ever since Strauss' appearance with his symphonic poems in the larger musical arena this paper has been preaching—nay, shouting ceaselessly—the man's gigantic significance. It is no little source of satisfaction to THE MUSICAL COURIER, therefore, to see Richard Strauss come into his own at last, and to be acknowledged in conservative Dresden as the doer of musical wonders which no other man before him had ever done so beautifully or so grandly. Vivat Richard Strauss, Rex, Imperator!

THE MUSICAL COURIER has been asked to print the following paragraph, and it is to be hoped that it is as important as it sounds:

At a conference of collegiate and secondary teachers of music, held at Columbia University last week, it was proposed that music be added to the optional requirements for entrance to American colleges as at present defined by the college entrance examination board. At present none of the large universities except Columbia accept music for entrance. The movement to make music one of the requisites for college entrance was set in motion at a similar conference held at Smith College a year ago. At this meeting a committee was appointed to formulate plans. This committee, of which Professor Sleeper is chairman, reported last week. The plan is to obtain a greater appreciation of music among preparatory and collegiate students. The discussion dealt with the best way of obtaining an intelligent appreciation of music by teaching both the historical and the technical side. At the evening session Professor Gow, of Vassar College, presented a plan on which he is working, for the unification of the study of music in colleges and schools.

THE musical happenings of the year 1905-6?

Some concerts, a few foreign visitors, notably conductors, pianists, violinists and singers; a few opera performances, too many deaths, about the usual quota of music lessons given and taken, several scandals, no permanent orchestra, and the largest year's increase in subscribers THE MUSICAL COURIER has ever known in all its twenty-six years of existence. The full record of music for 1905-6 may be found in the files of this paper, and the complete necrological list—always the saddest duty of a musical chronicler at the end of the year—is reprinted herewith:

January, 1905.

Theodore Thomas.	William Henry Baldwin, Jr.
Belle Cole.	Vaillant de la Croix.
Karl Klausner.	William T. Mattheus.
Charles Molé.	Clara Virginia Pfeiffer.
Jacob Hecht.	Peter John Gildemeester.
Fritz Tarsh.	Anna Mooney Burch.
Augusta Convert.	Herbert Heminway Joy.
Max Stagemann.	

February, 1905.

Fanny Moran-Olden.	Max Erdmannsdoerfer.
Rafael Banner.	Eva Marian Mitchell Cook.
Rose Ancona.	Adolf von Menzel.
Edward A. Berg.	Edward Dannreuther.
Celine Litvinne.	Richard Byron Overstreet.
Moses I. Cohn.	

March, 1905.

Sophia R. Huss.	Caroline Lefevre Faure.
Carl Adam.	Emma L. Bartlett-Inness.
Luigi Manzotti.	Elise Gamba Walther.
John Rohan.	William Robyn.

April, 1905.

Anna de la Grange.	Mabel Eckert Heck.
Henry Metzger.	Karl Komzak.
Alfred F. Toulmin.	Minton Pyne.
David Braham.	Henry B. Hull.
Helene Gerl.	Thomas G. Shepard.
Adolph Lindgren.	Julius Kniese.
Archibald Willis.	Harry Sanford.
Louis Heck.	

May, 1905.

Emil Stengel.	Edoardo Rubini Jervis.
Wallace MacCreary.	Ludmilla Kupfer-Berger.
Angelo Mascheroni.	Howard Malcolm Ticknor.
Samuel S. Shubert.	Thomas Bingham Bishop.
Emerson E. Bennett.	Estelle Emma Doremus.
Jessie Bartlett Davis.	Ernest Pauer.
Paul Dubois.	

June, 1905.

Franz Strauss.	Melanie de Wienzkowska.
Emile Jonas.	Alexander Blumenstiel.
Ernest Blum.	Jessie Taylor Hillebrand.
N. Vert.	Albert Löschhorn.
Charles Paul Turban.	

July, 1905.

Pauline Muff.	Ernest Freund.
William Withers.	Leon Jouret.
William Müller.	Marietta Biancolini.
Firmin Toledo.	Ernesto Spegialo.
Louise Gage Courtney.	Jorgen Malling.
Leon Achard.	Dr. Alfred Volkland.
John N. Pattison.	

August, 1905.

Richard Pfau.	Frederick Kilpatrick.
Giuseppe Nicolao.	Lucie Boice Wood.
Adal Pierre.	Saidee Knowland Coe.
Joseph W. Mather.	Edward White Williams.
Lulu Yates.	George E. Dean.
Oreste Bimboni.	Francesco Tamagno.
Leon Jacerwitz.	Max Bendheim.
Margaret E. Roche.	

September, 1905.

Jules Grau.	Thomas Burroughs Tilton.
Celestine Galli-Marié.	Walter Cecil MacFarren.
Charles T. Dolan.	Frederick Theodore Camp.
Jacob Litt.	

October, 1905.

John M. Lander.	Gifford Nelson.
Frederick Crowell.	Wayland M. Sanders.
Sir Henry Irving.	Allen McNaughton Campbell.
Frederic W. Ranken.	Raimundo Franchetti.

November, 1905.

August Finck.	George Edwin Mason.
Frederic Schilling.	Harold Gordon.
Theodore Spinning.	Riccardo Ricci.

December, 1905.

Robert Pollard.	Henry Holmes.
Ensign McChesney.	Everett R. Reynolds.
Emil Frank.	Charles Freund.
Hans Bechstein.	

THE Sun has a good word to say for the conductors at our Opera. Here is the eager praise:

While this topic is before us, it may be well to note that none of the conducting at the Opera is worthy of such an institution. On Monday night Nahan Franko directed "Hänsel and Gretel" without a rehearsal. The result was that before the end was reached he went entirely to pieces. Mr. Vigna conducts certain modern Italian works tolerably well, but in the older operas he is altogether at sea. It may seriously be doubted whether Puccini would be pleased with his direction of "La Bohème," and it is certain that he would be annoyed at the downfall of the big first act finale of "Tosca." In an opera house of such pretensions there ought to be at least one conductor of the highest standing and worldwide reputation. He ought to be competent to conduct operas of more than one school. At the present time we have one neophyte and two specialists, neither of whom is an authority.

THE Evening Post pays its respects to the critics on the New York dailies in this fashion: "It is not creditable to local music lovers that, with such a performance in prospect ('Götterdämmerung'), there should have been rows of unoccupied seats in the parquet. For this, however, the blame lies no doubt in the growing tendency among local critics of cataloguing all the shortcomings of a performance and never saying a word about the good things, though they may outnumber the bad ones ten to one. It is a curious idea of the functions of criticism. Quite apart from the injustice of the thing, it discourages the singers and cheats the public out of possible great enjoyments."

THROUGH an inadvertence, it is stated in another column that Arthur Rubinstein, the Russian pianist, arrived from Europe last week. It should read arrived here yesterday, Tuesday, January 2.

Reisenauer Recital.

ALFRED REISENAUER gave the first of three special recitals at Mendelssohn Hall, on Tuesday afternoon, January 2, before a large and exceptionally appreciative audience. Owing to the fact that the press forms of THE MUSICAL COURIER close on Tuesday evening (although the paper will not appear until Thursday this week, on account of the holiday) mention of Reisenauer's playing must necessarily be brief, and not much more can be set down here than simply the record that the great pianist played magnificently, and in point of technic and musicianship, interpretation and charm, left nothing to be desired by even the most fastidious listener. It was an afternoon of serene musical enjoyment, without anything to mar the æsthetic sense or challenge the critical. It is a source of gratification to know that two more recitals by Reisenauer belong to the musical events of the near future, on January 8 and January 16.

The program last Tuesday included Bach's D major prelude and fugue, Scarlatti's cheerful pastorale and capriccio, Mozart's D minor fantasia, Beethoven's "Groschen" caprice, Chopin's B minor sonata, Schubert's impromptu, A flat, op. 90, No. 4; Mendelssohn's "Spring Song" and "Spinning Song," Chopin's barcarolle, Liszt's valse impromptu, A flat, and the same composer's E major rhapsody.

Reisenauer's success was the most enthusiastic description, of course, and recalls and encores were too numerous to be counted.

Corey Recitals in Pittsburgh.

N. J. COREY, of Detroit, Mich., was the organist at the seven hundred and thirty-fourth and seven hundred and thirty-fifth free organ recitals at Carnegie Hall, Pittsburgh, December 30 and 31. At the Sunday afternoon the hall was crowded to the doors. An extract from the Pittsburgh Gazette refers as follows to Mr. Corey's playing: Mr. Corey plays with exquisite technic, and his programs are varied sufficiently to attract all classes of music lovers. Alexandre Guilmant's "Noël Ecossais," founded on a familiar old Scotch melody, touched every heart. There was the quaint air of the bagpipes charmingly imitated, and the whole atmosphere of Bonnie Scotland when the glad Yuletide cheer enters the heather bound cots. For his encore of this Mr. Corey was obliged to repeat the familiar measures of the sweet old tune.

Boston Symphony Quartet Concert.

WILLY HESS and his Boston Symphony Quartet came to town on Tuesday, January 2, and gave their first New York concert of this season at Mendelssohn Hall. There is barely time to insert this brief notice in THE MUSICAL COURIER, as the last form is going to press. The quartet played with all the brilliancy, precision and authority that distinguished its performances last year. The only change in the personnel is the substitution of Heinrich Warnke, 'cellist, for Rudolph Krasselt. The change is a good one.

The novelty of the evening was a sonata for violin and piano, by Sigismond Stojowski, the well known pianist-composer, who himself played the piano part. The work is full of fresh, sparkling melody, ingenious contrapuntal fancies, and effective episodes for both of the instruments. Mr. Stojowski played the piano part brilliantly and revealed himself the possessor of an unusually fluent technic and a fine sense for tonal color and dynamic balance.

Frances Greene Wheeler Dead.

A LARGE circle of musicians and people in other professions are sympathizing with J. Harry Wheeler, who is mourning the loss of his devoted and charming wife, Frances Greene Wheeler. The late Mrs. Wheeler was a pianist of uncommon talents. She was born in Chicago and studied with Seeboeck and Sherwood in that city, and with Joseffy in New York. She also took a course with Virgil, of New York. Mrs. Wheeler's musical ambition was great. At the time of her last illness she was contemplating a trip to Vienna in order to continue her studies with Leschetizky.

Mrs. Wheeler's sudden death was a severe shock to Mr. Wheeler. She passed away at the Murray Hill Sanitarium November 13, after an operation. The intense grief of the family made it difficult to gather these facts of the late Mrs. Wheeler's career.

Minnie Coons.

HERE is an additional press notice referring to Minnie Coons' first American appearance in New York:

Young girls like to give concerts. Minnie Coons is a young girl, and she gave a concert last evening in Carnegie Hall. In her appearance, she is like many other young girls, sweet to look at, and filled with the charm of youth. But she soon evinced that she had learned a great deal more than most of her colleagues.

The concert giver had ample opportunity to show that she possesses a very fluent technic. She can do anything in the way of technic that is demanded of modern pianists, and without any exertion, at that. Fingers and wrists work with astonishing facility. The same may be said of her interpretative taste. * * * She has a fine appreciation of tonal color, and understands the delicate nuances of touch. She is undoubtedly musical. The public was there in great numbers and gave Miss Coons great applause.—Translated from the New York Staats Zeitung, A. Spanuth, Music Critic.

Reception for Maud Powell.

MAUD POWELL will be the guest of honor at a musical "at home," to be given by Mrs. William Loomis in her apartments in The Lisbon, 175 West Fifty-eighth street, at 5 o'clock next Sunday afternoon.

Boston Club Engaged Miss Eyre.

AGNES GARDNER EYRE, the solo pianist of the Kugel tour, has been engaged to play for the Thursday Morning Musical Club of Boston, January 4.

Susan Strong's Address.

THE address is wanted of Miss Susan Strong, the American singer, who is at present in this country.

Bruno Oscar Klein Home.

BRUNO OSCAR KLEIN, the New York composer and father of Karl Klein, the now famous violinist, was among the recent arrivals from Europe.

One Day Late.

THE present issue of THE MUSICAL COURIER will be twenty-four hours late, owing to the New Year's holiday this week.

QUESTIONS AND ANSWERS.

It All Depends.

DECEMBER 27, 1905.

To The Musical Courier:

A and B had an argument. A says pieces by Strebog are not instructive and are bad for a beginner. B says the contrary. Which, in your opinion, is correct?

A. MORGENTHAU, Music Teacher,
104 East 118th Street.

That all depends on how instructive the teacher may be. Strebog's real name is Gobbaerts, and he is an exceptionally fine musician.

Don't Ask Us.

NEW YORK, December 30, 1905.

To The Musical Courier:

Can you account for the apparent system of robbery which is being forced upon the music loving people of this city in connection with the Metropolitan Grand Opera? Myself and countless others who go to the box office for seats, even a week in advance, find there is "nothing doing"; all the desirable seats are taken. As we pass out we are informed by the salesmen on the curb that plenty of good seats are to be had for the price which is, in many cases, fabulous. Now, what I would like to know is, who is responsible for this outrageous state of things? It does not seem possible that the management of the house would resort to such a scheme of robbing its patrons, and I, for one, would like to know why this state of things is permitted.

Very sincerely,

S. C. BENNETT.

Kubelik's Farewell.

THE word "farewell," as used above, is only comparative, for Kubelik's concert, given at Carnegie Hall on Monday, January 1, was his last here before the beginning of his Western trip, and the tremendous enthusiasm of his hearers made it imperative for him to play several times more in New York before the season is over.

Kubelik has never given a finer exhibition of his superlative greatness than he did last Monday evening. The genius of perfection presided over his playing, and the goddess of love for the beautiful was in his heart. He "sang" with a tone that was loveliness itself, and his bow and left hand performed miracles which would surely have been called witchcraft in the superstitious days of old. A wizard, this fascinating Bohemian, whose art must be heard in order to be appreciated. The critic's pen is too feeble to do justice to Kubelik; one must simply listen and admire in respectful reverence.

The great artist's numbers last Monday were Bach's unaccompanied sonata in D minor, Tschaiakowsky's "Serenade Melancolique," Saint-Saëns' "Rondo Capriccioso," Paganini's "Witches' Dance" and "Moto Perpetuo," and so many encores that they almost constituted another concert. It was an evening of perfect musical delight.

Agnes Gardner-Eyre again officiated as the assisting artist, and scored a big success with piano solos by Bach-Saint-Saëns, Rubinstein, Grieg and Liszt, exhibiting in all her numbers the same brilliancy and precision of technic and the same elegance and charm of style which have made her co-operation at previous Kubelik concerts one of their main attractions. Miss Gardner-Eyre's tone is full of beauty and sensuous color. She was encored with whole-souled enthusiasm.

New York Tributes to Gadske.

MADAME GADSKI'S immense success at Carnegie Hall, last Tuesday, when she gave her only New York recital, is indicated by the following excerpts from the New York papers:

That Madame Gadske has a splendid voice is with every hearing impressed upon the listener. It is a voice of remarkable freshness and virile beauty, wonderfully trained and effective. With strength and youth mirrored in her voice she is able to sing a long program with no sign of fatigue. But knowing the power that lies beneath this singing of some comparatively simple song, there arises in the listener the feeling that the greater forces, the greater Gadske, is being held in leash, that her meter is that of the operatic stage, where her accompaniment is played by a Wagnerian orchestra. In a word, Madame Gadske is an opera singer by every token and right, and never at any time since she left the Metropolitan Opera House has she been in such tremendous need at that institution as she is at present.—The World.

Her interpretation of an interesting program was as a whole delightful, bringing her the deserved tribute of hearty applause which compelled the repetition of several numbers. Madame Gadske made her most artistic contributions by an exquisite group of songs by Robert Franz, her interpretation of which included a wide range of emotional expression. The program was concluded with a number of modern German lieder, by Reger, Strauss, Heideck, Cornelius and others.—The Herald.

Johanna Gadske, erstwhile a prima donna of the opera, gave a song recital yesterday afternoon in Carnegie Hall. It was made the occasion of a hearty demonstration by her many admirers, who almost filled the house and laid at the singer's feet the tribute of applause and flowers. Much is due to an artist of such gifts as Madame Gadske's, and her favor with a large part of the public is a subject for gratulation. Not a little of it must be attributed to a gracious womanhood and something more to a voice of great natural beauty. Still more is gained by the earnestness with which Madame Gadske has taken up the difficult and subtle art of song interpretation.—The Sun.



ANTON SEIDL'S ASHES.

The accompanying picture is that of the urn in which the ashes of Anton Seidl repose. It was on exhibition at Steinway Hall last week. There will be a memorial service over the urn next Tuesday, and the Hon. Carl Schurz will make an address.

Madame Gadske has a beautiful voice, a fine, sane feeling for music, an intelligent method of singing. The evidences of full control and skillful use of her powers are seldom lacking. Her dramatic instincts and training are generally at her service, and her artistic understanding is present to guide her.—The Times.

Madame Gadske was certainly in fine voice. A versatile singer she always was, and her interpretation of a group of modern songs, two of which were by MacDowell, showed a school of singing almost faultless. Many of the songs were sung with a contralto quality of tone that in a dramatic sense was more than effective.—The Telegraph.

Most praiseworthy was the whole hearted zeal with which she threw herself into her task and marvelously did her organ endure the strain put upon it. Indeed, it grew better toward the close of the afternoon, more freely and spontaneously responsive, warmer, mellow, more soulful.—The Tribune.

Truly, Madame Gadske deserves much praise and gratitude for thus doing missionary work for our unjustly neglected American music. Praise is also due her for giving so great a part of her program to the lovely songs of Franz, seven of which were included.—The Post.

Madame Gadske submitted herself to the minutest of vocal tests. Since her retirement from the Metropolitan Opera House a year and a half ago, she has given much of her time to the singing of songs, and in one essential of that exacting art she is now expert—she has acquired, as few dramatic singers do, the manner of the lieder singer. She sang best the songs that lay in her medium and lower registers, with their mezzo soprano fullness and depth, and was particularly happy in the group by Robert Franz.—The Globe.

As long as her insatiable auditors clamored for more songs, she gave them. To all she gave graces which were not familiar, a special charm which had been vaguely divined. Her method was almost faultless, and yet it was not inflexible.

It effaced technic. One thought not of the manner of her singing, but of the intensity of its expression.—The American.

I trust Madame Gadske's manager may relent and permit her to sing to us again on her return from the Far West, whither she starts tomorrow. Always a pleasure to listen to and to look at—she is one of those few singers who never get red because they have a high note or two in their music—Madame Gadske has improved in form, in tone coloring, in repose and finish. She is surer of herself, is a more ripened artist, and has the charm of possessing neither eccentricity of manner nor tricks of tone production. Her recital was a treat.—The Commercial.

At the conclusion of the concert the audience clamored for another number, although Madame Gadske had already sung twenty-six solos. She was, however, obliged to repeat Van der Stucken's "Come With Me In the Summer Night" before the audience consented to disperse.—The News.

Maud Powell's Recital Program.

MAUD POWELL, assisted by Mr. Epstein at the piano, will present the following program at her Mendelssohn Hall recital, Thursday afternoon, January 11:

Sonata, E flat major, op. 18.....	Strauss
Miss Powell and Mr. Epstein.....	
Adagio and Allegro.....	Bach
Variations Serieuse.....	Corelli
Fugue.....	Rust
Indian Melodies (3).....	Arthur Farwell
Witches' Dance.....	Paganini
Humoresque.....	Dvorak
Valze Capriccio.....	Wieniawski

The Opera Repertory.

WAGNER'S "Ring" cycle was given at matinee performances last week, and on Wednesday, Friday and Saturday the usual Italian repertory and "Hänsel and Gretel" were done. On Monday evening Madame Rappold made her "Lohengrin" debut as Elsa, and scored an unequivocal success histrionically and vocally. There is no better Elsa now at the Opera.

Theodore Habelmann, the operatic maestro, writes that the dramatic action of the part of the role of Sulamith, with which Madame Rappold made her success at the Metropolitan Opera House, was studied and inculcated at his school, No. 157 West Forty-ninth street, this city, and that he has Madame Rappold's written acknowledgment of thanks. This disposes of the statement that Mr. Conried taught her the dramatic action, although, in justice to Mr. Conried, it must be said that he laid no claim to this himself. Mr. Habelmann is one of the few authorities on the operatic stage and system.

MME. GADSKI DELIGHTS BOSTON.

(Special by Wire.)

HOTEL NOTTINGHAM, COPLEY SQUARE,
BOSTON, Mass., January 1, 1906.

THE new year has opened auspiciously for Boston's musical attractions. The initial day of 1906 has been crowned with a triumphant song recital by Johanna Gadski at Symphony Hall this afternoon, and it is but putting facts in mild English to state that this peerless prima donna met with a reception and ovation which Boston yields up to only great artists. Symphony Hall was filled with a discriminating and decidedly music loving audience, and perfect rapport was immediately established between the great Gadski and her auditors. The appended program will serve to show the variety enjoyed by Bostonians, and it is interesting to draw attention to the fact that three Boston composers were represented in the list, viz., Edward MacDowell, Arthur Foote and Mrs. H. H. A. Beach. The songs of each of these local writers met with great applause and they were all repeated. Mr. La Forge, Mme. Gadski's accompanist, also contributed two gems, which the diva sang most beautifully and these were also repeated in turn in response to the encores, and Mme. Gadski graciously bade her accompanist-composer to acknowledge the plaudits. Encores were generously given, and at the conclusion of the program the singer was obliged to render an additional farewell number. It was a great concert, listened to by a great audience, and Mme. Gadski was in her usual splendid form. The program was as follows:

Widmung	Schumann
Träume	Wagner
Liebchen ist da	Franz
Aus meinen grossen Schmerzen	Franz
Von ewiger Liebe	Brahms
Der kleine Fritz	Weber
Erk König	Schubert
Thy Beaming Eyes	MacDowell
The Robin Sings in the Apple Tree	MacDowell
Irish Folksong	Foote
The Year's at the Spring	Mrs. Beach
If Love Were Not	Clayton Johns
Ich suchte mich in meine Klausur	La Forge
I Love But Thee	La Forge
Oh, Come With Me In the Summer Night	F. Van der Stucken
Die Bibel ist ein heil'g Buch	Chelius
Si mes vers avaient des ailes	Hahn
Two Kinderlieder	Taubert
Verborgeneheit	Wolf
Strampelchen	Hildach
Traum durch die Dämmerung	Strauss
Cacile	Strauss

HERBERT I. BENNETT.

Third Manuscript Society Concert.

THE third private concert of this, the sixteenth season, at the National Arts Club, found a larger assemblage of members and guests of the Manuscript Society than usual, attracted, no doubt, by the announced participation of Ernest R. Kroeger, of St. Louis, and Wassili Leps, of Philadelphia.

These special guests of the evening were represented by, in the case of Mr. Kroeger, a quintet in F minor, for piano, two violins, viola and 'cello, and in that of Mr. Leps by his sonata in C minor, op. 5, for 'cello and piano, both being manuscript works, in which the composer played the piano score.

The Kroeger work is laid out on broad lines, the intermezzo especially Oriental in character, with a touch of French ballet spirit. The sprightly, merry mood of the finale brings the work to an effective close, and the audience applauded most vigorously. The work was performed with unity and enthusiasm by Carl Venth, Georg Laendner, Otto Wilhelm and G. O. Hornberger.

Leps' sonata is of the ultra-modern school, the adagio in A flat of most interesting construction. There is a cantilena in the finale worthy of Tchaikowsky, varied by a scherzo-like movement, a big organ point on the pedal G, leading back to the principal theme, all calculated to show Leps' ideal mastery of form, together with imagination and melodic flow of the highest order. 'Cellist Hornberger deserves special thanks for having studied the work so thoroughly. Leps' "Andon," performed at one of the concerts of the Manuscript Society last year, has just been done in Philadelphia by the Philadelphia Symphony Orchestra, Fritz Scheel conductor. Victor Herbert is interested in Leps' work, and it will be well to keep an eye on this Russo-American.

H. Brooks Day, of Brooklyn, contributed three songs for tenor voice, dedicated to and sung by Charles Stuart Phillips, the well known tenor of Trinity P. E. Church, of Brooklyn. They were "To a Rose in a Book," "Dreams" and "A Summer Song." All are lyric in style, and Mr. Phillips' voice sounded fresh and true in them. The audience followed the printed text with interest.

"Melodies Religieuses," by Carl Venth, for string quartet and organ, played by the above named quartet, Mr. Riesberg at the organ, consisted of "Adoration," "Christmas Morning" and "Devotion." The broad melodies and general festivals sentiment of the music found ready recognition from the audience, bringing yet broader smiles to the cherub-like face of Venth.

President Sealy took occasion to state some of the aims and objects of the Manuscript Society, which is in excellent financial condition. More active (composer) members will be welcomed.

The fourth private concert will take place Saturday evening, January 27, and works by Eleanore Everest Freer (Chicago), Samuel Bollinger (San Francisco) and Christian Sinding (Norway) are scheduled for performance.

New Music Course for Schools.

IN preparing the new course of instruction in music for the school children the board of Superintendents of the Department of Education has sought to cut out all possible technicalities. Simplicity is the chief difference between the new music syllabus and the old. The new syllabus presents an outline of the systematic instruction in music to be given in the classroom by the regular class teacher, with the assistance of the special teacher in music assigned to the district, and under the general supervision of the director of music. It says:

"All songs should be approved by the directors of music before being taught the children. The songs should unite melody with expressive words; they should be adapted to the nature, age and capacity of the children, and whenever possible should correlate with the general spirit of the course of study. Songs should be sung at the pitch that will insure the proper use of the voice. The teacher is required to sing only in teaching rote songs or for ear training exercises. All new effects should be introduced in rote songs and their musical value should be recognized therein before they are analyzed and practiced as problems in sight singing.

"Pupils in the 1A, 1B and 2A grades should not be permitted to sing with higher classes nor with large assembled choruses. The greatest care should be taken that young children should sing softly and in head quality without forcing or straining the voice. In the seventh and eighth years boys who prefer to sing the lowest part may be allowed to do so with the approval of the special teachers of music."

Eames' Successful Tour Ended.

THE closing concert of the fall tour of Madame Eames took place in Boston on Saturday evening last, December 30, when the prima donna sang with the Boston Symphony Orchestra. The tour was under the direction of Henry Wolfsohn, and it proved a success from the beginning to the end. Commencing in Maine, concerts were given in the States between the Atlantic and the Pacific Oceans, including all the large cities, before large audiences. In the Northwest hundreds could not gain admittance. Press and public alike praised the artistic surroundings of our great American soprano. Madame Eames is delighted with her first concert tour and has arranged with Mr. Wolfsohn for a number of supplementary concerts, South, which will include Jacksonville and Palm Beach.



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Cottlow in New England.

MUSIC lovers in Rhode Island and Massachusetts have been enjoying recitals by Augusta Cottlow. Notices follow:

Miss Cottlow captivated her audience by the directness and sincerity of her art, no less than by the masterly quality of her playing. She has force as well as tenderness; in fact, she seems to grasp the larger things with the surest hold and the most abundant sympathy. Technically she is far advanced, and leaves little to be desired. A very talented and interesting artist.—Providence Journal, November 19, 1905.

One of the finest musical events in the city for a long time was the recital last evening by Augusta Cottlow, the well known pianist. Miss Cottlow's renditions were given the fullest measure of applause, and a return here would be attended with a still greater welcome.—Providence Evening Telegram, November 17, 1905.

The piano recital in Slater Hall last evening by Augusta Cottlow, of New York, will linger long in the memories of the large audience which was present, and without question it was one of the finest musical events ever given in Pawtucket. The hall was filled with a most representative audience, there being a large number from Providence.

The program in its entirety made an impression upon those present which insures Miss Cottlow a hearty welcome should she again come to Pawtucket.—Providence Journal, November 17, 1905.

Carrie Hirschman in Warren.

MUSIC lovers in Warren, Pa., recently had the pleasure of hearing Carrie Hirschman, a young and very talented pianist. An appreciative criticism is appended:

A notable event in the musical annals of this city was the recital given Monday evening at the home of Mrs. McCalmont, by Carrie Hirschman, of New York, under the auspices of the "Philomel Junior" Club, the young members of which organization are to be heartily congratulated on having been instrumental in introducing so talented and accomplished an artist to the music lovers of Warren.

Miss Hirschman's playing is characterized alike by marvelous brilliancy, verve and power and by exquisite shading and poetic tenderness; the Schumann numbers were beautifully rendered, perfect gems of melody, while in the "Etincelles" and "Caprice Espagnole" of Moszkowski, Miss Hirschman displayed staccato work of dazzling brilliancy.

The different selections from Chopin were given in a manner so characteristic that new beauties were made apparent to the delighted audience; the detached numbers of Joseffy, Liadow, &c., served admirably to illustrate the artist's versatility; and the "Wedding March" and "Elfenpiel," at the close of the program, was a veritable triumph of virtuosity.

Miss Hirschman has won many hearts by her charming simplicity of manner and her graciousness in responding to the enthusiastic encores she received. She will be warmly welcomed on a return visit by all her admirers of last evening. Miss Hirschman's instrument is a magnificent Everett concert grand.—The Warren Mirror.

Carrie Bridewell in Austria.

SINCE the last budget of Carrie Bridewell's European press notices arrived, the American contralto has been winning more glory in Vienna. "Der Humorist," a paper of wide circulation in Austria, published a handsome portrait of Miss Bridewell in its issue of December 11, with the announcements of her success in opera and concert. Last week THE MUSICAL COURIER published a number of Miss Bridewell's recent foreign press criticisms.

MUSIC IN THE BAY STATE.

SPRINGFIELD, MASS., January 2, 1906.

THE Boston Symphony Orchestra has usually given two concerts in this city, but this season will give but one. This will occur at Court Square Theatre on Tuesday evening, January 16. There will be seventy musicians, under Wilhelm Gericke. Among the numbers to be given are the following: Goldmark's overture, "In the Spring"; Gustav Strube's concerto, No. 2, in F sharp minor, for violin and orchestra; Liszt's symphonic poem, "Tasso," and Tschai-kowsky's symphony, No. 4, in F minor. The talented violinist, Timothee Adamowski, is to be the soloist.

Gertrude F. Cohen, pianist, and Theodore van York, tenor, gave a recital in High School hall on the evening of January 1. The program follows:

Garotte and Variations.....	Rameau
Gertrude F. Cohen.	
Du bist die Ruh.....	Schubert
Who Is Sylvia?.....	Schubert
Allerseelen.....	Strauss
Ach, weh mir ungluckhaftem Mann.....	Strauss
Mother o' Mine.....	Tours
Theodore van York.	
Suite, Biroulki.....	Liadoff
Gertrude F. Cohen.	
She Is So Innocent (by request).....	Lecocq
Two Indian Love Lyrics.....	Woodford-Finden
Temple Bells.....	Pigott
Kashmiri Song.....	Pigott
Nora.....	Pigott
Onaway, Awake, Beloved.....	Cowen
Theodore van York.	
Grande Valse, op. 42.....	Chopin
At the Spring.....	Joseffy
Rhapsodie Hongroise, No. 6.....	Liszt
Gertrude F. Cohen.	

Holyoke.

James McIntyre, a well known Holyoke singer and actor, has signed with Nat Wills, who will star in the latest Broadway success, "The Duke of Duluth." He has recently studied with Mrs. Snyder, of St. Paul, Minn. She was a favorite pupil of Vannini, of Florence, Italy. Mr. McIntyre has a beautiful lyric tenor; also considerable dramatic ability.

Pittsfield.

An attractive program has been arranged by Gertrude Watson and Mrs. Frederic S. Coolidge for a recital to be given January 8 in the Steinert Music Rooms in Bank Row. This concert is for the benefit of the Day Nursery.

On New Year's night a concert and ball were given for the benefit of the Day Nursery. Gioseca's Orchestra, from Albany, played.

Northampton.

An interesting organ recital was given by Prof. Ralph Brigham, organist of the First Congregational Church, on December 23. He was assisted by Roy W. Steele, the well known tenor of Springfield. At the vesper service, December 24, West's cantata, "The Story of Bethlehem," was sung by a chorus choir of twenty-five.

Fred S. Clark, of Easthampton, succeeded Prof. H. D. Sleeper as organist of the Edward's Congregational Church, January 1. Professor Sleeper was obliged to resign on account of the stress of his regular duties in connection with the musical department at Smith College.

On December 19 the Y. M. C. A. orchestra of Northampton gave the first of a series of three concerts in the association gymnasium. This was the opening of the second season of the orchestra's work. The music was of a high standard. Ila Roberts, soprano, assisted.

Damrosch at the Hippodrome.

WALTER DAMROSCH and the New York Symphony Orchestra and four excellent soloists gave the closing concert for the year 1905 at the Hippodrome Sunday night. An immense audience accorded an enthusiastic welcome to all who participated in a charming pro-

gram. The orchestra played with warmth and with commendable smoothness. May Bradley, a young soprano, made her first New York appearance, but it will not be her last, for the artist has the voice, method and presence that go to make a career. She was well received and was compelled to add an encore after her "Sweet Bird" air. The other soloists also had success. The order of the program follows:

Overture, Orpheus in Hades.....	Offenbach
Anitra's Song, from the Pier Gynt.....	Grieg
In the Halls of the Mountain King, Suite.....	Grieg
Larghetto, from Concerto No. 3, for Horn Solo.....	Mozart
Hermann Hand.	
Adagio.....	Ries
Violin Solo, David Mannes.	
Perpetuum Mobile.....	Reis
Played by All First Violins.	
Air, Sweet Bird.....	Handel
May Bradley.	
(Her First Appearance in New York.)	
March, Slav.....	Tchaikowsky
Dance of the Apprentices and Procession of the Meistersingers, from Die Meistersinger.	
Prize Song, from Die Meistersinger.	
Dreams, Study from Tristan.	
Violin Solo, David Mannes.	
Sounds of the Forest, from Siegfried.	
Hungarian Rhapsody, No. 4.....	Liszt
Flute Solos—	
Nocturne.....	Chopin-Taffanel
Waltz.....	Chopin-Taffanel
George Barrere.	
Ronde d'Amour.....	Westerhout
Minuet of the Fly.....	Caibulka
Perpetual Motion (A Musical Joke).....	Strauss
Waltz.....	Strauss

Grace Munson in New Jersey.

GRACE MUNSON, a young and charming contralto, appeared at several concerts in December. Her singing with the Haydn Orchestra, of Orange, N. J., was highly praised by the Newark and Orange press. Notices are appended:

The soloist was Miss Grace Munson, the contralto, formerly a member of the Munn Avenue Congregational Church, in East Orange. In her first number, Fides's big aria, "Ah! mon fils," from Meyerbeer's "Le prophete," the singer showed that her voice was greatly increased in volume during the past year, and her vocal style has so broadened that in songs requiring dramatic fervor in expression she is capable of producing stirring and impressive effects. The aria served to exhibit the unusual range of her contralto, whose tones in the lower register are big, rich and splendidly sonorous. Miss Munson's revelation of her hitherto unsuspected ability as a dramatic singer came as a delightful surprise to those acquainted with her admirable accomplishment in compositions of a less exacting character.

Her very noticeable development and improvement as a vocal artist were shown fuller in her interpretation of Foote's Irish Folk-song, D'Hardelot's "Dawn," Lidgely's "Roundelay," Fisher's "Gae to Sleep" and a piquant little lyric, sung as a final encore. In these the smoothness, sweetness and finely musical quality of her tones, the delicacy and finish of her vocalization and the grace and refinement in her voicing of sentiment and feeling captivated her hearers and increased the admiration and esteem in which she is held by those capable of appreciating the artful character of her performance.—The Newark Evening News, December 21, 1905.

Grace Munson, contralto, was the soloist. Her admirers were delighted with the increased power and sweetness of her voice, which has broadened during the past year. Her first number showed her power as a dramatic singer, but it was in her last selection that the sweet, rich quality of her tones and her exquisite interpretation of her subject was revealed. Especially was this true in her last quaint melody, "Gae to Sleep." This captivated her audience.—The Orange Journal.

Grace Munson, whose magnificent contralto voice was never heard to better advantage. She was very gracious, too, in responding to encores after the difficult aria of Meyerbeer's which must have tried her voice somewhat, although nothing could have been better adapted to exhibit its power and range. Of her three other songs, "Dawn" and "Gae to Sleep," received much well deserved applause. The former especially was sung with beautiful feeling and expression. But her second encore was sung in such a "fetching" manner that it quite brought down the house and had to be repeated.—The Orange Chronicle.

For Opera Patrons.

She—I really don't care for these musicales.

He—Neither do I; one is interrupted so often by somebody singing.—Puck.

ELEANOR EVEREST FREER'S SONGS.

(Elia W. Peattie, in the Reader.)

AMONG the many interesting theories relative to musical composition advanced in that unusual and fascinating novel, "Zal," by Rupert Hughes, is this one—an anarchistic one: "There is only one key, and that is all keys in one. The dominant is no nearer to the tonic than the tonic to the key of the leading tone. There is only one scale—the chromatic."

Musicians have been feeling their way toward this dictum. Richard Strauss has had the courage and the ability to confirm them in it; and the result is an impulsiveness, freedom and charm in music which is strangely satisfying to the modern. The imagination of the present day, so passionate, yet so colored with caprice, is in accord with this new apotheosis of the chromatic scale. Elgar understands it—and one does not hesitate to place him beside Richard Strauss, and affirm that here are the two most intellectual musicians of the present day. The musicians are cutting away from formalism. They are getting out of the mathematics of music and into the fundamental meanings of it. They have observed, perhaps, that the song of a bird is always chromatic; that the roar of breakers, wind, waterfalls, the long sigh in canyons, the cry of animals in the night, are chromatic. They are not ashamed to leave behind them the elaborate formalism of the schools, and speak in this new tongue, which has about it an enchanting spontaneity. Among the song writers who have espoused this idea—for a wave of conviction has moved the musical world to this conclusion—is Mrs. Archibald Freer, of Chicago, otherwise Eleanor Everest Freer, who, after studying in Europe for many years, has selected as her last master that distinguished theorist, Bernhard Ziehn, who, after winning fame in Germany, chose, for reasons impossible to surmise, to live inconspicuously in a country where musical theorists have little enough applause. The close friend of Theodore Thomas, yet ever a recluse, he lives in Chicago, that city of triumphant dissonances, and teaches harmony—a man of distinguished ideas, who avoids distinction. Mrs. Freer's songs have his approval, as they have that of such men as Middleschulte, Bispham and d'Annalle. Mrs. Freer's idea has been to create fit settings for the classical English lyrics. As Germany, Italy and France have their classics embalmed in music, so she hopes to start a movement toward the same end in England and America. Not foolish words to suit a casual melody, but appropriate, impulsive, changing chromatic melody to match the words of true poems, is her ideal. She has written a number of fine songs during the past year, and this autumn finds her with two trios, a book of spring songs, and two other solos. The trios are to the English madrigal, "Sister, Awake, Close Not Your Eyes," and Lawrence Binyon's "O World, Be Nobler for Her Sake." The five songs to spring—for baritone or mezzo soprano—are Milton's "Eternal Spring," William G. Simms' "Song in March," William Watson's "April, April, Laugh Thy Girlish Laughter," William Morton Payne's "Incipit Vita Nova" and Austin Dobson's "An April Pastoral." The other two songs are set to the luscious music of Browning's "There Is a Woman Like a Dewdrop," and that white song of Alice Meynell's, "The Shepherdess." The treatment of these two latter songs is extraordinary. As in Strauss' work, the song is inextricably bound up with the accompaniment, both suiting tempo, key and expression completely to the character of the sentence; both of them freed, by this frank espousal of the chromatic scale, from any arbitrary limitations. The songs are original and eloquent. They mark another triumph for what may be termed the liberated music—the music of Strauss and Elgar—the music of the restless, aspiring present.

Nielsen Telegram From the Coast.

SAN FRANCISCO, JANUARY 1, 1906.

ALICE NIELSEN has had extraordinary success here and sang last night with equal success at Stockton.

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LUITPOLD STR. 24, BERLIN, W. I.
DECEMBER 16, 1905.

YSAYE has just given Berlin a shaking up such as it has not experienced for a long time. At his concert of Wednesday evening he achieved the biggest success that any violinist has had here for a decade. It was overwhelming. For the first time in my eleven years' residence here did I see the entire Philharmonic audience of twenty-five hundred people remain after the finale, to a man, and rush en masse for the stage. No one thought for a moment of leaving just because the program was over. Every one, man, woman and child, clamored for more. Every man in the orchestra, too, remained in his seat, and zealously joined in the applause. Generally, the members of the Philharmonic make a dive for the stage door directly the last note has died away, and they do so in a movement "allegro molto vivace." Not so with Ysaye. They, too, participated in the general enthusiasm and remained to applaud—and to play again; for Ysaye's first encore was Vieuxtemps' ballade and polonaise, played with orchestral accompaniment. The artist's rendering of this popular piece, which is played to death by every conservatorist, was not a reproduction, but a creation. He made it a new work. When it was over a deafening tumult once more arose and continued for some ten minutes, during which time the great violinist appeared and bowed again and again. Then he played the chaconne. After that the din still kept up a long time, but Ysaye would play no more.

The great virtuoso's program numbers were the Bach E major, the Mozart C major and the Beethoven concertos. This was the first time, I believe, that he has ever played this Mozart concerto in public; at any rate, it was his first performance of the work in Berlin. Mozart wrote six violin concertos, of which those in A major and E flat major are the best. Then comes the one in D major, which is far less interesting; and this one in G, barring its beautiful adagio, is the weakest of them all. Ysaye played it with indescribable grace, charm and esprit. He can make the duldest music seem full of life and interest. The event of the evening, however, was his rendition of the Beethoven concerto. He gave the greatest performance of this work that has been heard here in many years.

The Belgian's understanding of "Klang"—beautiful sound effects—is wonderful, and his capacity for carrying out his intentions, for transforming his thoughts into deeds, is not less remarkable. He can trill on an open F or A string and make it sound as round and full as if he were trilling in the third position, or he can change on a long note from the open string to the same note stopped on a lower string, and one cannot tell when the change is made. He has other devices which would be dangerous for any violinist but himself, such as the employment of natural harmonics in a rapid scale. Everything he does sounds. And so it is with his bow. One cannot hear the changes from up to down stroke, so smooth and polished is his tone at all times. Then how his tone stands out in rapid passage work! There are passages in the finale of the Beethoven concerto which one never hears with most violinists, but with Ysaye they were as clear as the stars on a cold winter night. I never heard the passages in sixths (in the same movement) brought out with such force and distinctness. Ysaye used one-half of his bow for each detached stroke. Here is the secret of his telling passage work—life and esprit where so many play mere rapid notes. Was it not Liszt who once said to his pupils, "Geist in den passagen, Herren?"

How nobly Ysaye sang the themes of the first and last movements, with what warmth he spoke to us in the lar-

ghetto and with what understanding of the deeper meaning of the concerto he played throughout! I have heard Joachim play this great classic many times, and once, years ago, in a manner that I shall never forget. That was the great Joachim. He kept time much more strictly than Ysaye does, taking no liberties whatever in this respect. He also laid greater stress on accentuation than his Belgian colleague. There was an air of bigness about his playing—an intellectual grasp that proclaimed the great musical mentality; but his tone did not speak to us with the eloquence of Ysaye's, nor was there the spontaneity, the finish, nor yet the breadth in Joachim's rendering that characterized Ysaye's performances of Wednesday night. One hears so much about the breadth of the Joachim school, and yet the playing of the great Belgians, Ysaye and Thomson, is much broader. True, Ysaye varies in his work. Like all geniuses he has his off nights, but when he is at his best he is incomparable. On Wednesday evening he was not merely in good form—he was inspired.

The orchestra, too, under the influence of his magnetic presence, and under the direction of August Scharer, played exceptionally well in the accompaniments. I do not remember ever to have heard Scharer follow a soloist so sympathetically.

The near presence of the gigantic Ysaye cast a great shadow upon the boy wonder, Mischa Elman. To hear Elman before Ysaye was to be enraptured; but to hear him afterward was to note the great difference between the two. To be sure, at his second concert (on Friday evening) Elman did not play as well as he did last week. True, he is both a violinistic and a musical genius of a high order, but that broad maturity, that supreme knowledge of the why and wherefore of things that comes only with age and ripeness, must necessarily be lacking. At the age of fourteen Ysaye, no doubt, would have cut a sorry figure beside Elman; but where will Elman be at forty-six? Ysaye, like Paderewski, has one of those deeper natures which mature slowly. He was over thirty years old before his career was well on its way. Elman, on the other hand, is the most remarkable case of precocity in recent years. At fourteen he is a celebrity, but whether he will continue to grow, or whether he will stand, still remains to be seen. Ripeness is near to rottenness. Elman is early ripe—and dead ripe. To be sure, during the first year of his public career he has continued to grow. Vecsey lost immeasurably in his first year of success. Two years of constant public work practically finished him, and I am confident that the world will hear little of him in future.

Elman's selections were Bruch's second concerto, in D minor; Corelli's "La Folia," in David's bad arrangement; the Chopin D flat major nocturne, adapted by Wilhelmj, and Sarasate's introduction and "Jota Navarra." I heard only the last half of his program. As I said above, he did not play so well as at his first concert. In the Bach E major prelude, given as an encore, his intonation was often faulty, and in that show piece, "Ronde du Lutins," by Bazini, he was flighty. Yet his performance of the Chopin nocturne was wonderful. This piece calls for some very difficult double stopping, and for smooth bowing, as well as for depth and tenderness. In it Elman was equal to all demands. He is an extraordinarily gifted boy, but this eternal traveling and public playing is bound to wear on him.

Hermann Fernow, head of the Wolff Concert Bureau, has discovered a new tenor. His name is Felix Senius, and he

is a Russian, I believe. Unknown on Sunday morning, forty-eight hours later his name was in everybody's mouth. He sang the tenor solo in the finale to Liszt's "Faust" symphony, a small part, but it was ample to show off Senius' remarkable qualities as a singer. He has a beautiful, rich, full, velvety voice. It is a golden organ, and Senius uses it with consummate skill. His breathing is superb. Few singers there be who, like Senius, can take a tone pianissimo, and in a long drawn out note increase to the greatest fortissimo—at the same time intensifying the beauty as well as the volume of the tone. Senius sang with exquisite taste and unusual intelligence and his success was instantaneous.

The "Faust" symphony, so rarely heard, is a tremendous work. The three characters, Faust, Gretchen and Mephistopheles, are depicted in tones with wonderful skill, and with remarkable fidelity to the great pictures of them drawn for us by Goethe. In the first movement, how vividly does the hero, with his strivings, his ambitions, his burning desire to attain the unattainable, his longings and his despair, appear before us. And in the second movement we actually see Gretchen in all her loveliness, purity and innocence. The spirit of Chopin must have been hovering over Liszt when he wrote first the Gretchen theme, for its first seven notes are identical with the first seven notes of the great Pole's waltz in A flat, op. 34, and the key is also the same. Thematically the second movement is more beautiful, as the subject naturally affords the composer more opportunity for lyric melody. The psychological change brought about in Faust by his love for Gretchen is wonderfully well illustrated by the repetition of the second "Faust" theme. In the first movement it appears in C minor, expressing the philosopher's unstilled longings for the unattainable, while in the Gretchen movement it recurs in F sharp major, and illustrates how, for a time at least, Faust has found contentment and happiness in his love for the maiden.

Liszt had a hard nut to crack in sketching Mephistopheles in tones, for infernal qualities, such as cunning scorn, mockery, scoffing and derision, cannot of themselves be expressed in tonal phrase. None the less, the composer has given us a strong and characteristic picture of his Satanic Majesty. His diabolical laugh is heard in the weird chromatic runs and outlandish intervals which the score employs. As the movement proceeds it gains in fury; the devil and his angels, and all the demons of the lower regions are let loose to dance before us. Then comes a brief lull in the storm. Faust sees a vision of Gretchen glorified, while the first Gretchen theme is played pianissimo on the oboe and clarinets. The tempest of tones breaks forth again, however, and with redoubled vigor; the infernal cries out for its victim, but Faust is saved by Gretchen glorified.

The male chorus with tenor solo and accompaniment of orchestra and organ forms a grandiose conclusion to the great work. Nikisch's performance of the long and exacting composition was one of the greatest feats ever performed at a Philharmonic concert.

Two other numbers were down on the program, the "Freischütz" overture, and the Mendelssohn violin concerto, in which Carl Halir was the soloist. In the first movement he seemed to be tired or nervous and did not do himself justice, but later he pulled himself together and gave a splendid performance of the finale. He took it at a lively tempo, but every note was brought out with great clearness and finish.

The Bohemians played a Brahms program at their third concert. The C minor string quartet, the little heard E flat major trio for piano, violin and horn, and the celebrated clarinet quintet, dedicated to Richard Muhlfield, were rendered. The assisting artists were Anna Hasters-Zinkeisen, pianist; Richard Muhlfield, clarinetist, and Robert Repky, hornist, of the Philharmonic Orchestra.

It is with good reason that the horn trio is seldom heard, for it was not written in one of Brahms' most inspired moments, and, although admirably given, it made no lasting impression. The climax of the evening was the rendition of the clarinet quintet with Muhlfield. This composition is a favorite repertory number of the Bohemians, and when their earnest musicianship and artistic conceptions co-operate with Muhlfield's rich, sonorous clarinet tones and lofty interpretations, they always give a performance of the work enjoyable in the highest degree.

Of the singers heard during the week, Lula Myszy-Gmeiner, at Beethoven Hall, on Tuesday, and Lilli Lehmann, in the Philharmonie, on Friday evening, attracted the largest followings. Mme. Myszy-Gmeiner's "Lieder Abend" was completely sold out, a fact which testifies, in the language artists best understand, to her great popularity here. In fact, she is very popular all over Germany and is the leading concert mezzo soprano in the Fatherland. For beauty of voice, nobility of delivery and warmth of expression she is unexcelled. She is a great singer and a genuine artist, and she is now in the plenitude of her powers.

Of Lilli Lehmann there is nothing new to be said. Her

style of singing, her great vocal art and her loyalty to high art principles are well known.

Paul Lutzenko, the Russian pianist, had at his second concert, on the 10th, the assistance of no less an artist than Alexander Heinemann, as well as of his own pupil, Alfred Laliberte. The program was one of unusual interest, consisting entirely of Russian compositions. These were Arensky's fantasia on the "Chants Epiques Russes" for piano and orchestra, the accompaniment being played on a second piano; the aria of "Prince Igor" from Alexander Borodin's opera of the same name; "Lieder," by Tchaikowsky, and Rubinstein's smaller numbers for piano by Liapounow, Liadoff, Balakirew, Bensch, De Dreyer and Tchaikowsky, and Rachmaninoff's fantasia (tableaux) for two pianos.

Mr. Lutzenko was in fine fettle and played with clear, solid technic, an excellent touch and due regard to the dynamic and phrasing. He played with evident appreciation of the works of his countrymen. He was ably assisted at the second piano by Mr. Laliberte.

Heinemann, singing in the aria and songs, was magnificent. His voice can fill four such auditoriums as Beethoven Hall, yet, with all of his power, he never bellows. Some of his most delightful moments were in his pianissimos. Here is a singer with whom vocal means and musical ability go hand in hand. The artists were all warmly applauded.

The artist couple, Artur Schnabel, pianist, and his wife, Therese Schnabel-Behr, alto, gave a Schubert program at Beethoven Hall on Saturday evening. Madame Schnabel was in the best of form, and in a long list of Schubert songs she was admirable. Her interpretations breathed forth the true artistic spirit. There was great intelligence in her work, and her soulful "Vortrag" made a deep impression. Especially effective was her singing of "Die junge Nonne."

Schnabel himself played the sonatas in D major and A minor. He has just the charm of touch and refinement of interpretation to bring out the hidden beauties of the A minor sonata, a composition much too seldom heard. Schnabel is a genius both musically and pianistically. He is a musician through and through, his tone is full, luscious and velvety, and his technic is clear, pearly and absolutely reliable. The work of both artists was highly enjoyable.

My assistant, Miss Allen, writes of the three following concerts:

"Georg Buddeus' third piano recital, which took place at the Singakademie on Monday, was poorly attended, a fact which doubtless increased his nervousness and marred the effect of the 'Sonata Appassionata,' in which he did not do himself justice. As he gained more command of himself, however, Mr. Buddeus' sterling musical qualities—his well developed technic, his excellent tone, and his refinement of interpretation—came again into relief, and fully redeemed the ill success of his previous numbers. The Brahms B flat minor rhapsody, in particular, was given with telling vigor of technic and depth of interpretation, and the MacDowell concert etude was very brilliantly played. Mr. Buddeus deserves a vote of thanks for giving so much program space to MacDowell's compositions; and his own highly estimable qualities as a pianist surely merit more

popular and critical recognition than the attendance on Monday would seem to indicate."

"A Schubert evening from the Lamond Trio, an organization which excels in subtle daintiness of interpretation, promises keen pleasure to its hearers, and Thursday evening did not disappoint them. The program offered comprised the trios, op. 99 and 100, numbers which were played with just the delicacy and high bred spirit that one would expect of such men as Alfred Wittenberg, violin; Franz Borisch, 'cello, and Frederic Lamond, piano. Together with some 'Lieder' sung with freshness and enthusiasm by Paul Reimera, tenor, the trios made up a delightful evening, and the applause showered on the artists by their numerous audience showed that their offerings were warmly appreciated."

"Georg Bertram, a young pianist, who concertized at Beethoven Hall on Friday night, furnishes the familiar instance of technic sans heart. He has a brilliant and facile execution, which enabled him to play the Liszt B flat minor sonata, a 'Hungarian' rhapsody by the same composer, and Schumann's formidable toccata with unfailing surety and tireless ease. When, however, he turned to the Chopin berceuse, which is a mere study in tonal nuance, and in tender repose of feeling, his playing was flat, stale and unprofitable. Moreover, in dainty pieces like the Schubert B flat major minuet and the G major impromptu, Herr Bertram showed himself to be quite lacking in the grace and refinement so essential to good playing of the lighter classics. As the larger part of his program contained heavy things, such as those mentioned above, the sum total of Bertram's success with the audience was quite imposing; but his failure in lyric playing was evidence of a lack in his musical nature which will greatly debar him from becoming that rarest of rare good things—a really all round pianist."

Annette Essipoff, the famous Russian pianist, disgusted with the treatment accorded herself and her celebrated colleagues by the St. Petersburg Conservatory, has turned her back for good upon the Russian capital, and has settled in Berlin. Here, as in St. Petersburg, she will give her attention chiefly to teaching, but it is to be hoped that we shall also have an opportunity of hearing so distinguished an artist in public.

Annette Essipoff, together with Teresa Carreño and Sophie Mentor, forms the great trio of women pianists. She was born in St. Petersburg in 1851, and her first piano instruction was obtained from her father and one Wilpolski. At the age of fourteen she entered the St. Petersburg Conservatory and became a pupil of Theodore Leschetizky. As she had a beautiful voice, Anton Rubinstein counselled her to become a singer, but Leschetizky strongly opposed this and advised her to stick to the piano. This she did. In 1872 she graduated from the conservatory with great honors, and from that time dated her extended concert tours through all Europe. Everywhere she was received with great enthusiasm. In 1880 she married Leschetizky, and the couple removed to Vienna. They have long since separated, however, and for some time past Essipoff has been one of the leading piano teachers at the St. Petersburg Conservatory. It is as difficult to understand how that institution could let an artist of her calibre go, as it is so

conceive of their expelling such world renowned men as Rimsky-Korsakoff and Glazounow.

It is now rumored that these two celebrated composers, together with Liadow, will soon follow Essipoff's example, and leave Russia to take up their abode in Berlin. What is the German capital coming to if the musical great ones of the earth continue to concentrate here?

Edouard Risler, the Parisian pianist, will give three Beethoven evenings here in January, the programs of which will be made up entirely of sonatas, played in chronological order.

On the 13th of the month the 100th performance of Verdi's "Aida" took place at the Royal Opera. This work, probably the greatest of the numerous operas which flowed from Verdi's fertile pen, has connected with its origin circumstances of great interest. As is well known, the plot of "Aida" tells the love story of an Egyptian princess; not so well known, however, is the fact that the opera was written at the express order of Ismael Pasha, Khedive of Egypt, and a contemporary of Verdi. He gave the maestro 4,000 for writing an Egyptian opera, and Mariette-Bey, the famous French Egyptologist, outlined the plot of "Aida," sketching it with careful fidelity to historical and archaeological facts. On these plans Ghislanzoni then prepared a libretto which met with Verdi's complete approval, and the Italian maestro quickly framed it in an apt musical setting. The work was not performed in Cairo until a year after agreement, but that was simply the fault of the Germans. Elaborate costumes and decorations had been prepared for the opera by the Paris firm of Chapron, Rubé et Desplechin, but they were compelled to lie useless in the warehouses on account of the great siege of Paris, and hence the Egyptian premiere was delayed. When, however, "Aida" finally was given at Cairo, on December 24, 1871, it met with success overwhelming enough to gratify even such long balked expectations.

In Italy the success of the opera was also no less signal. After its premiere at La Scala, which took place February 7, 1872, a deputation of artists presented the master with a beautiful ivory sceptre similar to that borne by the king in the opera. The sceptre was adorned with a diamond star, "Aida" was inscribed upon the handle in rubies, and the letters of Verdi's name glittered forth in precious stones arranged upon a branch of laurel.

"Aida" found its way here in 1874, and its Berlin premiere took place at the Royal Opera on April 20 of the same year. The fiftieth performance of the opera occurred at the Royal Opera in November, 1885.

Ysaie will give a second concert in the Philharmonie next Monday evening, playing the Saint-Saëns B flat minor, the Vieuxtemps D minor and the Bruch G minor concertos. He will be accompanied by the Philharmonic Orchestra.

Karl Klein, the young New York violinist, has been exceptionally well criticised by the London press. The Times says of him: "Mr. Klein has a fine, round, broad tone, a splendid technic, and rare warmth of style; and all these combined with his splendid freedom and infectious vigor, make him an extremely interesting violinist. The Daily Telegraph, the Morning Post, the Telegraphic, the Globe, the Evening Standard, the Star, the Sunday Times, the Referee, the Court Journal, the Strad, and the Violin Times also speak of his playing in the warmest terms."

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Young Klein's father, Bruno Oscar Klein, whose sonata was played at one of the concerts, and who himself played all the piano accompaniments, is also spoken of very highly.

Leoncavallo's "La Bohème," which was given here for the first time at the Comic Opera this week, made the circuit of nearly the entire world before coming to Berlin. The premiere of the work took place at Venice eight years ago, in the Teatro Le Fenice, and it was performed in that city no less than fifty-eight times. In Rome the opera had thirty-two and in Genoa twenty-two performances. In Paris "La Bohème" received fifty-eight renditions; at The Hague it was put on the boards 100 times, and Budapest supported it for 120 nights. The highest popularity attained by the work, however, was won in Mexico, where it was played to applauding citizens fully 200 nights.

The first German reproduction of "La Bohème" took place several years ago at the Hamburg Stadttheater, and at the Vienna Court Opera. At Cassel, also, the work has had a run of thirty-two performances.

The great success with which Leoncavallo's opera has been greeted at the Comic Opera this week leads one to expect that it will have a long life upon the Berlin stage. At its second performance here the house was crowded to the last seat, and the audience listened with great interest to the opera, with its well contrasted scenes and music. The performers, Leoncavallo, Director Gregor and Conductor Tango were all called out to be greeted with stormy applause.

Moriz Rosenthal has been playing with his customary wonderful success in Leipzig, Dantzig, Vienna and other cities. A recent issue of the Berlin Börsen-Courier says of him: "That Moriz Rosenthal played before houses filled to overflowing, and that he earned hyper-enthusiastic applause of unusual temperature, is a matter of course, and hardly worth mentioning. More interesting is the fact that in the reviews of his concerts some of the most prominent music critics have set for themselves the task of illuminating in detail the character and meaning of the Rosenthal style of piano playing; and even those who formerly were disposed to think lightly of his virtuoso technic have now come to realize what a remarkable musical mind Rosenthal has, with what depth and intelligence he lays bare the inner meaning of the compositions he plays, and with what clearness he expresses their character and peculiarities."

Kirk Towns is having a very successful season with his teaching. Since October 1 the following new pupils have begun work with him: Perley Bauckock, of New York; James Field, of Boston; A. C. Scanlan, of Kentucky; Alice Paton, of London, England; Bertha Eldridge, of Los Angeles, Cal.; Eugenie Storrs, of Kansas City, Mo.; Irene Elliott, of Wyoming; Frances Smith, of St. Petersburg, Russia; Mrs. Della Duvall, of Ohio; Fraulein Telle von Sodenstern, of Berlin; Helen Tolmie, San Francisco; Florence Knight, of Buffalo, N. Y., and Blanche Trailey, of Genesee, N. Y. Of the pupils who have been with Mr. Towns for a longer period of time, five are from Chicago alone, to wit: Misses Storrs, Ethel Ostrander and Ruth Jackson, and John Storrs and Sidney Jackson. Mr. Towns considers that Kate Burdock, of New York, is one of his most talented and promising pupils.

As I stated last week, with all his instruction Mr. Towns finds time for his own work, and he has grown very noticeably during the last year. He claims to owe all of his progress to that master teacher, Georg Fergusson.

The complete concert and opera list of the week is as follows:

SUNDAY, DECEMBER 10.

Bechstein Hall—Paul Lutzenko, piano.
Philharmonic—Matinee, Nikiach Symphony rehearsal; Halir, violin, soloist; evening, Philharmonic "Pop."
Singakademie—Matinee, Valesca von Facius' Singing School; evening, St. Ursula Female Chorus.
Royal Opera—"Mignon."
West Side Opera—"Die Fledermaus."
Comic Opera—Hoffmann's "Erzählungen."

MONDAY, DECEMBER 11.

Bechstein Hall—Martha Kuntz, piano.
Beethoven Hall—Sidney Biden, vocal.
Philharmonic—Nikiach Symphony Concert, Halir, violin, and Felix Senius, vocal, soloists.
Singakademie—Georg Buddeus, piano.
Royal Opera—"Götterdämmerung."
West Side Opera—"Opernhall."
Comic Opera—"La Bohème."

TUESDAY, DECEMBER 12.

Beethoven Hall—Lula Myaz-Gmeiner, vocal.
Philharmonic—Philharmonic "Pop."
Singakademie—Katharina Hennig-Zimdars, vocal.
Garrison Church—Benefit concert.
Trinity Church—Sacred Choral Concert.
Royal Opera—"The Merry Wives of Windsor."
West Side Opera—"Rigoletto."
Comic Opera—"La Bohème."

WEDNESDAY, DECEMBER 13.

Bechstein Hall—Luise Hardy, vocal.
Beethoven Hall—Bohemian String Quartet.
Philharmonic—Large hall, Eugene Ysaie, violin, with Philharmonic Orchestra.
Singakademie—Hans Delisle, vocal, and Alessandro Certani, violin.
Royal Opera—"Aida."
West Side Opera—"Der Freischütz."
Comic Opera—Hoffmann's "Erzählungen."

THURSDAY, DECEMBER 14.

Bechstein Hall—Frieda Millies-Rickertsen, vocal.
Beethoven Hall—Joseph Achron, violin, with Philharmonic Orchestra.
Philharmonic—Large hall, Lilli Lehmann, vocal; small hall, La-mond Trio.
Singakademie—Irma Hun, piano.
Emperor William Memorial Church—Christmas Concert of the Bachverein.
Royal Opera—"The Black Domino."
West Side Opera—"The Barber of Seville."
Comic Opera—"La Bohème."

FRIDAY, DECEMBER 15.

Bechstein Hall—Hedwig Lahnstein, vocal.
Beethoven Hall—Georg Bertram, piano.
Philharmonic—Barth, Wirth and Hausmann Trio.
Singakademie—Iduna Walther-Choinanus, vocal.
Kroll's Theatre—Mischa Elman, violin.
Royal Opera—"Roland of Berlin."
West Side Opera—"The Gypsy Baron."
Comic Opera—Hoffmann's "Erzählungen."

Five opera premières have taken place in Italy within the last few days, at Mailand, Turin, Padua, Bologna and Parma. None of the novelties made a real hit, and Grecchi's "Cassandra," at Bologna, had a fiasco.

ARTHUR M. ABELL.

Fergusson's Success in England.

GEORG FERGUSSON, the eminent singing master of Berlin, has concertized with great success not only in Germany, but also in England. Appended are some notices of Mr. Fergusson's appearances in London:

At the Salle Erard on Wednesday afternoon, Georg Fergusson made his debut before a London audience in a vocal recital of unusual merit, both as to program and performance. Mr. Fergusson has an admirably trained baritone voice, of rare excellence, and with very considerable range. He has also the gift of memory, which enables him to render song after song in various languages without book or music.—Morning Post.

A young baritone, Mr. Fergusson by name, made a highly successful debut. In German, French and English songs he was equally interesting, his voice being robust and his method highly artistic. There is no doubt we shall hear more of this excellent vocalist in the near future.—The Season.

Mr. Fergusson gave the prologue to "Pagliacci" with dramatic effect.—Daily Mail.

Mr. Fergusson gave the prologue to "Pagliacci" in excellent style.—The Globe.

With such artists as * * * and Mr. Georg Fergusson there could be no doubt of the adequate rendering of the pieces in the program.—Weekly Dispatch.

Other songs were sung to the complete satisfaction of the large audience by Georg Fergusson.—The Globe.

Georg Fergusson's fine baritone voice was displayed in two songs by Edward C. Booth, settings of "O, Mistress Mine," and "Sigh No More, Ladies."—The Times.

Bispham's Second Recital.

DAVID BISPHAM'S second New York recital will be given Thursday afternoon at Mendelssohn Hall. The first recital last week was so unqualifiedly successful that there is every likelihood of the hall's capacity being tested at the two remaining appearances. The program for the second recital is as follows:

Si, tra Ceppi (Berenice).....	Handel
Separazione (Old Italian Folksong).....	Sgambati
Che fiero Costume.....	Legrenzi
Schöne Wiege meiner Leiden.....	Schumann
Der Wanderer.....	Schubert
Wie froh und frisch.....	Brahms
The Erl King.....	Carl Loewe
Tom, the Rhymer.....	Carl Loewe
The Wedding Song.....	Carl Loewe
Recitation, to Music, Magdalena, or The Spanish Duel.....	J. F. Waller
Music by Max Heinrich, op. 17, Dedicated to Mr. Bispham.	

Rogers in Montreal.

FRANCIS ROGERS will give a song recital in Montreal on the evening of January 4, and then will leave for the Middle West, where he has a number of important engagements. He will be heard in Chicago and St. Louis and several intermediate points.

Madame Piper in the West.

MADAME SHOTWELL-PIPER, soprano, has started on a short Western tour. She will be heard in St. Louis, Indianapolis and other of the larger cities of the Middle West, returning in time for the supplemental tour of the quartet presenting Grace Wassall's Shakespeare Cycle.

Music in America.

Miss Mewsickle—Don't you love Bach?

Mr. Knottso—Well, yes—in the springtime; but as a general thing I prefer Pilsener.—Cleveland Leader.

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Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, Mme. Wellington possesses a birdlike perfection of technic which enthralled her audience.—London Daily Leader.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

m.

SAFONOFF, the great Russian conductor, the man of music with temperamental ability that prompts him to perform some things differently from the manner of other folks, had a great day yesterday at the Nouveau Théâtre, in Paris—an afternoon of tremendous success with the Lamoureux Orchestra.

M. Chevallard had taken a day off and turned his band over to the Russian musician, who made the most of his opportunity to conduct the music of his compatriots, Glazounow and Tchaikowsky.

In the sixth symphony, C minor, of Glazounow, as also in the Tchaikowsky overture to "Romeo and Juliet," the Russian director of the Moscow Conservatoire was voted greater than the works he had to interpret. After the performance of the Mozart serenade, M. Safonoff received a perfect ovation. The concerto for violin by Beethoven, in which Mlle. Lüboschitz gave an excellent account of her artistic abilities, completed the somewhat short program, i. e., short as to number of pieces.

Yesterday's success of M. Safonoff was of such a pronounced nature that he may well feel satisfied and proud of his achievement.

Today, this afternoon at 4:30, in the Salle Pleyel, a musical séance was given in Safonoff's honor by the Société des Instruments Anciens, of which M. Saint-Saëns is the president and M. Périllou director. The members, Mme. Henri Casadesus, quinton; Henri Casadesus, viole d'amour; Marcel Casadesus, viole de gambe; Edouard Nanny, contrebasse, and Marguerite Delcourt, clavecin, played most charmingly a delightful program of ancient music, opening with a "Divertissement" by Mouret, 1682-1738. In the third sonata of J. B. Borghi (1749-1794), for viole d'Amour and contrebasse, Henri Casadesus and Ed. Nanny surpassed themselves—their beautiful performance eliciting hearty applause, cheerfully and long maintained.

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Other numbers on the program were the second symphony in four movements, by Bruni (1759-1823) and a "Ballet-Divertissement" of Montclair, 1666-1737 (Entrée-Air Tendre-Tambourin-Carillon-Finale), in the performance of which all the members joined, displaying an ensemble so perfect in every sense—of tune, tone, expression and the delicate blending of light effects—that it was a joy, a pleasure intense and exquisite, to listen to them.

Safonoff will sail from Liverpool on Wednesday, December 20, aboard the Celtic for New York, where he is to conduct six of the Philharmonic Society's concerts, and later he will direct some twenty or more concerts throughout the States with the Russian Society of New York.

In a pleasant little chat with the famous conductor I learned that he was delighted with his Parisian success of yesterday; and he conveyed the impression that he was looking forward to New York with a deal of pleasure, entertaining as he does happy recollections of his former visit to America.

At the Châtelet, Monsieur Colonne offered a repetition of the "Ninth" symphony with Mlles. Suzanne Richebourg and Judith Lasalle, Emile Cazenueve and Paul Daraux as the vocal soloists, supported by a chorus and an orchestra numbering 300 executives. The brilliant Pablo de Sarasate was heard in Beethoven's concerto for violin, but I must confess a preference for certain other compositions played by this artist—music that is more his "style," in which he appears more in his "element," as it were, and in which he can shine to better advantage. Earlier numbers on the same program were Massenet's overture to "Phédre," (suite in D prelude and aria) of Bach, "Conte d'Avril," by Widor, and the female chorus from Beethoven's "Roi Etienne" (King Stephen), by request.

The Conservatoire concert, under direction of M. Georges Marty, I could not attend, alas! because of the physical impossibility of being everywhere at the same time, and much to my regret, too, for these concerts are always enjoyable. On the program were Haydn's symphony in C, No. 44; concerto for violin, No. 1, of Saint-Saëns (J. Boucherit, soloist); "Prelude à l'Après-midi d'un Faune" (first audition), Debussy; "XIII Psalm" for tenor solo, chorus and orchestra, Liszt (Emile Cazenueve, soloist); suite in D major, first time at these concerts, J. S. Bach.

At the Vitti Academy, in the evening, a larger gathering of students assembled than could be crowded into the hall. The program was attractive, including an address by the Rev. Charles Wagner (author of "The Simple Life"), who chose as his subject "Gather up the fragments that nothing be lost." Mr. Wagner spoke in French and was listened to with closest attention by the students. Ernestine Gauthier, a favorite pupil of Frank King Clark, whose voice has been growing fuller and rounder in the medium and lower tones since her last appearance in public, sang with much charm and beauty of voice a group of Lieder consisting of Schumann's "Die Lotus Blume" and "Frühlingsmacht," and the "Ständchen" by Brahms, after which she received a double encore, to which she had to respond with Reynaldo Hahn's "L'Heure Exquise" a second time. Miss Gauthier also sang the Bach-Gounod "Ave Maria," assisted by Emile Mendels in the violin obligato and accompanied by Mlle. Barri at the piano. Jeanne Joliet, a girl

of "sweet sixteen," and pupil of Wager Swayne, made her debut as a pianist at these reunions and won instant recognition, her evident talent promising well for a future career. Her selections were from Grieg, Schütt, Liszt, Paderevski, Tchaikowsky and Chopin.

Frank King Clark and Wager Swayne both may feel satisfied with the work of such pupils.

Later, at the Washington Palace, I heard the newly formed ladies' orchestra, organized and directed by Mme. Clinch-Smith, in a pleasing program of solo and orchestral selections. The orchestra is composed of about a dozen young, good looking French ladies, distributed thus: piano, violins (four), violoncello, contrabasso, flute, oboe and clarinet. While this arrangement sounded fairly well balanced, I think one more second violin (there being only one against three first), and one more viola would improve the tone coloring of the whole. Julia Lucas, of the Opéra, lent her assistance on this occasion, the concert being dedicated to charitable purposes. Of Mme. Clinch-Smith (who, by the way, is a tall, graceful American from Chicago), one can speak only in terms of praise for her ability and courage in organizing this bevy of fair instrumentalists in a country not her own. The lady appears to be gifted with executive as well as musical ability.

The audience was a distinguished one, and left the hall thoroughly well pleased with the evening's performance.

The Philharmonique concert of Tuesday last introduced a new German lieder singer, Dr. Wüllner, to a Parisian audience; Jeanne Diot was the violinist, and Arthur Rubinstein, on short notice, replaced Joseph Slivinski, the pianist, of whom it was said that he had been tied up or delayed at Riga owing to the Russian strikes. Dr. Wüllner, whose voice is of a most agreeable quality, interpreted lieder of Schubert, Strauss, Brahms, Wolff, Mendelssohn and Schumann with a deal of intensity, nervous tension, that affected the singer more than it did the listener; his style required too much effort and waste of power to be thoroughly effective. His diction was most praiseworthy. Madame Diot, in a Corelli sonata with piano (No. 1, in D) and a solo performance of a Bach prelude and fugue in G minor, created a pleasing, sympathetic impression. She draws from her instrument a round, full tone; has a style of bowing that is bold and free, and her technique, while not of the most brilliant or showy, is quite adequate. Her reception by the audience was very cordial.

The surprise of the evening, however, was the playing of young Rubinstein, who is soon to tour in America, and who came forward to substitute Slivinski. He did not give us the program of his compatriot, but chose instead half a dozen morceaux by Chopin, preceded by the big Tausig transcription of Bach's toccata and fugue, which he played effectively. In his Chopin selections—"Deux Etudes Posthumes," etude in A minor, barcarolle, prelude in A flat and the A flat polonaise—this young Pole, educated in Germany, gave his interpretations the hue of a sound, healthy complexion, with not the slightest tinge of a morbid or sentimental expression about them. This youth (he is about eighteen years old) sits down to the piano with the air, the manner of a veteran, and plays in as easy a fashion as a fish swims. His memory is prodigious; his technical ability perfect. His Chopin playing on this occasion was a great improvement on his work of first appearances here some two years ago, when I first heard him, and, as remarked at the beginning of this notice, Arthur Rubinstein at the Philharmonique on Tuesday was a "surprise to his friends."

Dr. Fery Lulek, an Austrian bass-baritone or basso cantante, residing in Paris, will give on March 8, 15, 22 and 29 next, at the Salle Aeolian, four subscription song evenings, or "Evenings of Song" (Liederabende), to be devoted, respectively, to the songs of Schubert, to Schumann, to Brahms-Strauss, and to Wolff-Schillings. Well known French pianists will assist at each concert, playing selections by the composer of the evening.

To be the director of the Paris Opéra, or to conduct the management of the same, it is not sufficient to be a member of the Légion d'Honneur, or a manager of concert tournées, opera artists or companies, but one must be a born or naturalized Frenchman, a citizen of France. This fact seems not to be generally understood, judging from the various applications, the "candidatures" presented for the possible position of director of the Opéra in Paris. However, to a person knowing the French people well—their artistic tastes and love of things theatrical, their fastidiousness in everything pertaining to their language—its diction

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in particular—it will be easy to understand why this is so and why it must remain so, for an incalculable time at least.

The French hold their own ideas about many things. These may be right or they may be wrong ideas, but whether wrong or right, the people as a whole will certainly not permit or tolerate a foreigner to teach them, much less to dictate to or dominate them, and in matters artistic, theatrical, or even musical, they will ever do as they please. If things and conditions are to change, the changes will necessarily have to be brought about through and by Frenchmen.

That there are weaknesses and wrong conditions existing in this beautiful ville (observed more readily, perhaps, by a foreigner than by the native born) cannot be gainsaid, and the same could of course be said of other cities and nations, for that matter. Yet, as remarked before, the French are not going to be told so or taught differently by an "outsider," but only by their own, by one or others of themselves.

Therefore, let no foreigner imagine he can ever occupy the proud position of director or manager of affairs so purely French as the institution known as the National Academy of Music, the Grand Opéra in Paris, supported and controlled as it is by the Government.

Among the latest applications for the directorship of the Paris Opéra is one from the concert impresario, J. J. Schürmann, subjoined below:

To His Excellency, the Minister of Public Instruction and Fine Arts:
Your Excellency—I have the honor to lay before you my application for the position of director of the Paris Opéra, when the directorship becomes vacant. During twenty-five years I have organized nearly all the gala performances of opera in most of the European capitals, and I should wish to place my experience, my knowledge of theatrical high class business, and my connections in the artistic world, at the disposal of the opera loving people of Paris.

I am prepared to accept all the existing regulations governing the management of the opera, and in addition, I beg to lay before you the following proposals:

During the year the Opéra House will be open every day, as follows: Monday, Wednesday, Friday and Saturday for ordinary performances; Tuesday and Thursday for popular representations, Sunday for grand concerts directed by the leaders of the best orchestras in the world.

There will be no Sunday concerts during the months of June, July, August or September, and the other concerts and popular performances will cost from 1 to 10 francs, according to place.

Following the example of the Imperial Opera in Vienna, I will organize every year from the beginning of May to the end of June a series of performances, twelve, of gala (Stagione Italiana), in which the most distinguished artists of the world will appear, only during this period. It would be impossible to engage these artists permanently at the Opéra, on account of the differences presented in their languages, and the high price which they set upon their services.

I will institute an annual prize of 100,000 francs for the best opera composed by French artists. The examiners for these competitions

will number seven, three of whom will be chosen by the Minister of Fine Arts, and three by the Society of Authors and Composers. The seventh will be my own musical director.

As a guarantee of my ability to execute my engagements and of my qualification to direct the Opéra, I offer proof of the possession of a capital of three million francs, of which a portion is guaranteed by five of my friends.

By way of contrast, Raoul Gunsbourg, the opera manager, has sent a communication contradicting a rumor to the effect that he wished to be considered a candidate for the position of Opéra director, in which he says: "There are candidates for everything and there are people who are candidates for nothing. Among the latter please to consider me."

Some surprise has been caused by the circumstance that the name of Madame E. Colonne is not among those of the candidates for the new professorships at the Conservatoire. It is thought that this may be due to some scruples as to nominating this eminent professor, on account of the position occupied by her husband as director of the concerts at the Châtelet. Of Mme. Colonne's ability to fill the post of Conservatoire teacher there can be no doubt, and the absence of her name from the list causes some disappointment.

On Wednesday evening last Mlle. Chénal, who it will be remembered gained such distinction at the recent Conservatoire examinations, made her first appearance at the Opéra with immense success. The part chosen by the young artist was that of Brünnhilde, in "Sigurd," and the impression produced on all who heard her was most favorable. Her fine voice and the grace and skill of her acting gave proof of her ability to fill a foremost place in the ranks of the artists who satisfy the requirements of the very critical opera going public of this city.

There has been a lot of illness at the Opéra Comique lately. Mme. Fugère, Mme. Vizentini and Mlle. Clément have all three been seriously indisposed, and their friends have had a good deal of anxiety on their account. Now, however, they are reported to be going on well, and it is hoped that they will shortly be completely restored to health.

December 21, the anniversary of the birth of Racine, will be celebrated here by the performance of two of his most popular plays, "Phèdre" and "Les Plaideurs," as well as by the composition of Gabriel Montoya, entitled "Le Baiser de Phèdre."

Camille Le Senne is the president of the committee entrusted with the arrangements for the anniversary of Corneille. There is also an honorary committee, of which M. Bienvendu-Martin is president and M. Dujardin-Beaumetz vice president. The latter, in his capacity of Minister of State, has promised a grant to be made by his department in aid of the commemoration of the great author's anniversary, and all the State aided theatres will contribute the major portion of their receipts to defray the cost of the monument on which the sculptor M. Allouard is engaged. This statue will be unveiled in Paris on June 3, 1906.

I heard the other day of the death of the man named Ellina, who was brought into temporary notoriety in connection with the case of the tiara of Saitapharnes, over which art lovers and experts were so much exercised some years ago. Ellina, who lived a bohemian life in the free and easy district of Montmartre, declared that a number of objects in the art collection in the Louvre were imitations, and in proof of this statement, he added that the tiara of Saitapharnes was not genuine, for he had made it himself. There was some truth and some falsehood in this assertion. A careful examination of the object in question showed that it was of modern make, but further inquiry revealed the fact that Ellina had as little to do with its production as Saitapharnes himself, and the real manufacturer of the diadem was a Russian carver named Roukhomovski. It is not known what became of this artificer, and it is even uncertain whether Ellina is dead or not. Some of our contemporaries sent reporters to the address where his death was said to have occurred, and the concierge said no one of that name had ever lived there. It is to be hoped that the ingenious artist is still alive and well, and that the news of his departure from this world may be as little true as the tiara.

M. and Mme. de Cisneros spent the day yesterday in Paris, en route to Milan, where Eleanore de Cisneros is engaged to sing at the Scala. Since coming abroad some four or five years ago Eleanore de Cisneros has been wonderfully successful in scaling the ladder of operatic fame, and today occupies a position very near the top.

Several concert notices must be held back for next week's letter.

DELMA-HEIDE.

Meyn-Von Fielitz Concert.

HEINRICH MEYN, the baritone, assisted by Alexander von Fielitz, well known as the composer of "Eliland," now of Chicago, unite in giving a recital at Mendelssohn Hall Thursday afternoon, January 18, at 3 o'clock. The program will appear in the next issue of this paper.

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CHICAGO.

CHICAGO, December 29, 1905.

CHE customary new year invoice on the musical affairs of Chicago and vicinity is optimistic, with a large balance on the side of good art. The recitals during the first three months of the current season, both by home and visiting talent, have been of a standard far in advance of any previous. The city has finally acquired a really noteworthy representation of distinguished artists who are both executive and creative, so that it is no longer a surprise to find a concerto, a sonata, an opera or a symphony in the scrapbook of any one of them. The student recitals are representing remarkably capable teaching in every branch. The very bad is getting scarce, the indifferent is fortunately in the same ratio.

The musicians of the city and the Middle West are appreciating and playing a much higher class of music than ever before, and a really noteworthy circumstance is the coming of the choral compositions by Johann Sebastian Bach. Clarence Dickinson and the Aurora Musical Club recently gave the first Western rendition of the second part of Bach's "Christmas" oratorio, and on February 22 the Evanston Musical Club, under Mr. Lutkin, will sing a Bach motet for the first time in its twelve years' history. Slightly tardy, 155 years after the death of the composer, but there is comfort in the fact that Germany first required some generations to discover that Bach had ever been anything but an organ virtuoso.

Of modern works that are entitled to hearing, the Brahms piano sonatas look to be one of the biggest assets as yet undrawn upon. Hope the artists do not all die of brain fag before these sonatas are performed in public. The Liszt B minor sonata and a number of the other great original piano works by the same composer will be gladly taken in exchange for a number of badly worn Chopin etudes, preludes and impromptus. Some thoughtful pianists here say that Chopin is not played enough, but those pianists do not attend as many pupils' recitals as they might. Rudolph Ganz is beginning to explore a great mine of interesting piano material in the compositions of Charles Henri Valentin Alkan (1813-88). It seems that Alkan was prodigiously fruitful, and he was the only man of his time who had the hand to play the things he wrote. As he was too nervous for a continued public career, little was ever heard of him in the usual channels. Harold Bauer, as visitor, has recently presented in Chicago one of the remarkable etudes by Alkan, and perhaps a few more seasons will bring the composer what he deserved while living. But all these matters are not at the door of Chicago alone, and the truth is at first stated, that the conditions here are just cause for optimism.

"Woodland," a bird rhapsody and musical fantasy of the forest, by Gustav Luders, with text by Frank Pixley, is being presented by one of the Henry W. Savage companies at the Studebaker Theatre, December 25-January 7. On January 8 this production will give way to another of the H. W. Savage companies in a three weeks' engagement of "The Prince of Pilsen," by the same authors. "The Woodland" furnishes much food for reflection on the progress of writers of musical plays. The orchestral score has a great number of effects that must be termed Wagnerian, and without stopping to consider what degree of originality prevails in those effects their mere employment may

be stated as conclusive evidence of progress. An important feature noted in the present work is an enlargement of the scope of the first act finale, wherein the composer has written at a length and in style not found in either earlier or more recent musical comedies. Other hopeful signs of the betterment of musical comedy conditions are the higher grade of vocal teaching represented by the artists who have visited Chicago this autumn. Where formerly the managers had tried to find well trained voices among established members of the acting profession they now have an acquaintance with a number of high class vocal coaches who first properly establish the young singers in their vocal art. Chicago coaches are doing a fair share of the making of these good stage voices, and the future seems to be safely provided for.

The solo voices in the present company are not in any sense of sensational excellence, but there is not a single example of very poor vocalism by those who represent the singing parts. Barring a few inanities in the text and a number of crudities in the business of the play, the production is one of high class.

The Evanston Musical Club, under P. C. Lutkin, began its twelfth season and passed its thirty-seventh concert by a performance of "The Messiah." This concert was given in the First Methodist Church, with the assistance of a capable orchestra and the soloists, Helen Buckley, Rose Luttiger Gannon, George Hamlin and Frederic Martin. The church was crowded to the doors by an audience of true Evanstonian culture, reinforced by many Chicago musicians, who were glad to hear so fine a chorus and to see how Mr. Lutkin and the soloists interpreted a classic. The performance heard was easily worth the journey of any, for Mr. Lutkin's conceptions were marked by deep feeling, which reflected itself on every hand. The chorus sang with splendid accuracy after the flurry incident to the first number, and during the evening went through many fine gradations of vocal and musical quality. The soloists were in most instances satisfying, particularly with respect to the quiet fervor which is the typical oratorio spirit.

The club announces that on February 22, for the first time in its history, it will produce a choral work by Johann Sebastian Bach. The five-part motet, "Jesu, Priceless Treasure," has been selected for that concert, which will also produce Horatio Parker's Norse ballad, "Harald Harfanger." Bruno Steindel will be the soloist of the occasion. The club also announces a performance of Mendelssohn's "Elijah" for April 26, with Charles W. Clark in the title role of the oratorio.

The Persistent Interviewer spent the Christmas holidays among twenty-two members of his tribe in the woods of Bear Creek Township, hence was unable to hear the Thomas Orchestra concert and the Apollo Club performances of "The Messiah." The following reports on those important events are kindly furnished for this letter by Glenn Dillard Gunn, formerly correspondent at this office, and now of the Inter-Ocean:

The tenth program, which was presented before the usual large and undemonstrative audiences, might well have been called a romantic program. Schubert's unfinished symphony, the Brahms variations on the "St. Anthony" chorale, the Dvorak "In der Natur" overture, and Strauss' "Eulenspiegel" rondo breathe the very

spirit of romance. The opening number, Mozart's "Don Juan" overture, was, of course, purely classical, though Mozart, like the great masters of every school, knows well how "to excite the fancy by variety and contrast," and hence, is often romantic in spirit though always following the symmetrical pattern and design which embodies all the letter of the classic school.

Perhaps the only unromantic number of the program was the "Romance," for orchestra, by Converse, entitled "Festival of Pan." It may seem unpatriotic to find fault with the work of an American composer, particularly an early work. But kindly criticism is better than insincere praise, especially since the composer is not without a considerable amount of talent and has already acquired much skill with the tools of his craft. The most conspicuous shortcoming that the "Romance" reveals is a lack of melodic contour. The one clearly defined melody which the work contains, and which occupies, as nearly as could be determined, the place of second theme, is commonplace in the extreme. The pretentious introduction which heralds its entrance serves only to emphasize its weak conventionality. The composer displays complete familiarity with the modern orchestra and has a similarly developed technique in the matter of harmonization. If he would rewrite the composition, abbreviate it and give it a definite first theme and a worthy second theme it might be worth while.

Mr. Stock read the symphony beautifully. There was no effort at sensationalism. He put his own personality in the background and entered faithfully into the spirit, plaintive beauty and peace which the symphony embodies. It was sincere, classic, reposeful. Similarly fortunate was his reading of the Brahms variations, which show to a marked degree the composer's great lyric gift. The orchestra sang in all voices, while the interpretation revealed at every step that fine appreciation of dynamic values, that finished phrasing and tasteful use of nuance which are rapidly becoming characteristic of Mr. Stock. But best of all was the Strauss rondo. The composer himself conducted it here two years ago, but he gave no fuller exposition of its boisterous humor and quaint romance than did Mr. Stock.

The annual Christmas eve celebration of "The Messiah," at the Auditorium by the Apollo Club, proved to be one of the most noteworthy performances in the history of that organization. The chorus was in splendid form, the orchestra supported it at all times with admirable precision and sympathy, and the quartet of soloists contained some of the ablest artists that have ever assisted at oratorio performances in this city. Mr. Witherspoon was in excellent voice and delivered his part with dignity and sincerity. While remaining true to the oratorio style he yet contrived to bring to his work some of the intimacy of the Lied singer's art. Similar virtues marked Madame Kirby-Lunn's numbers. Seldom has her voice been heard to better advantage. And what a glorious voice! Pure, rich, liquid, with that vibrant quality that tugs at the heart strings. Such a voice combined with an art as broad and as convincing as is hers, made even "The Messiah" seem fresh and interesting.

Mr. Cowper fully sustained his reputation as an experienced oratorio singer. He, too, was in splendid voice. * * * The soprano role was sustained by Anita Rio, a New York soprano who has lately attracted much notice. She has a fresh, flexible voice. * * * She has, further, that rare virtue among women and singers, an appreciation of rhythmic values.

The soprano, Ada Adams, is observing "Four Musical Mornings" on Thursdays, at eleven o'clock, in the homes of Mrs. Russell Tyson, Mrs. Richard Crane, Jr., Mrs. John S. Runnels and Mrs. George S. Payson. The dates are, respectively, January 4, 11, 18 and 25, and Marx E. Oberndorfer is the accompanist for the series. The recitals are arranged by the Musical and Dramatic Direction of Chicago. The Direction also announces a recital by the child pianist, Milada Czerny, who will play in the Illinois Theatre Sunday afternoon, January 14.

The Galski recital for Saturday afternoon, January 6, in Orchestra Hall, is in three parts. Classical arias and songs, miscellaneous modern songs and arias and songs are the classifications. The program begins with an aria from Carl Eckert's opera, "Wilhelm von Oranien." A beautiful song program then follows. The recital is under the management of F. Wight Neumann.

THE PERSISTENT INTERVIEWER.

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MONTREAL.

MONTREAL, December 29, 1905.

THE Christmas music in some of the principal churches was of a high order.

St. George's Church (Percival J. Illsley, organist and choirmaster), the following music was sung: Prelude, "Venite in Bethlehem," W. T. Best; "Hark, the Herald Angels Sing," Mendelssohn; Versicles, plain song; "Venite," Dr. W. Crotch; anthem, Christmas music from "The Messiah," Handel; Communion, Stainer in A; offertory anthem, "Rejoice in the Lord," Alfred Hollins.

Church of The Messiah (Stafford Dawson, organist)—Anthem, "Blessed Be the Lord," Barnby; quartet, "O Praise the Lord," Tours; tenor solo, "Noel."

St. Andrew's Church (Frederick H. Blair, choirmaster and organist)—Organ prelude, "And the Glory," "Messiah"; opening sentences, "Glory to God," "Messiah"; anthem, "Arise, Shine," Maker; tenor solo and chorus; offertory anthem, "Stars of the Orient," Shelley; soprano solo and chorus; response, "Blessed Is He," Rogers; organ postlude, "March," Smart.

Erskine Church (G. W. Cornish, organist and choirmaster)—Organ prelude, "Pastorale," Deshayes; anthem, "Come, Ye Gentles, Hear the Story," Bairstrow; hymn, "Hark, the Herald Angels"; anthem, "While Shepherds Watched Their Flocks," Barnby; offertory solo, "The Dawn of Hope," H. Shelley; postlude in D flat, Macmaster.

Dominion Square Church (Mrs. Hodgson, organist; W. H. Jessop, choirmaster)—Organ prelude, "Christmas Pastorale," Merkel; opening carol, choir, "O, Come All the Faithful," Novello; anthem by choir, "There Were Shepherds," C. Vincent; anthem by choir, "Sing, O Heavens," Tours; offertory, "Intermezzo," Hollins, (organ); bass solo, "Nazareth," Gounod, S. Dunn; postlude, "Festive March," Smart (organ).

Miss Varney was among the six Canadian prime donne reproduced in a local paper, but Miss Varney is not a Canadian—she hails from the State of Maine.

HARRY B. COHN.

Henri Verbruggen.

HERE follow some press notices of leading English provincial papers concerning Henri Verbruggen, the eminent Belgian violinist:

Henri Verbruggen, a Belgian artist of repute, chose for his major effort Dvorák's concerto, op. 53. He deserves many thanks for introducing it. Moreover, he deserves all praise for his masterly interpretation of the work. Few more satisfactory violinists have come to town—his tone, strong, nervous, pathetic as to quality, true and reliable, and his execution equal to the graceful achievement of the utmost difficulties. Later in the evening he gave a further exemplification of these accomplishments in a romantic andante and rondo capriccioso by Guiraud. For these he was much applauded by the audience, whom he obliged by a further contribution in the shape of a scherzo etude by Lauterbach.—The Bradford Observer, November 6, 1898.

A special feature of the proceedings was the part played therein by Henri Verbruggen, the violinist, whose appearance at the society's concerts last year led to a desire to renew acquaintance. The young Belgian violinist is a remarkably able executant, with no slight power of expression at his command. Dvorák's violin concerto suited him well; he played his part delightfully. His tone

was pure and of the most beautiful quality. Here one instinctively felt was an artist, though fame may not, as yet, have come his way. Subsequently, Mr. Verbruggen played a show piece by Guiraud, with infinite ease and precision; and, being persuaded to return to the platform, contributed a further study by Lauterbach, involving a remarkable display of bowing.—The Leeds Mercury, November 6, 1898.

Last Saturday evening's concert by the Bradford Permanent Orchestra deserves to be remembered not only for its all round excellence, for the general level was distinctly above the average of late, but also for the introduction of a very brilliant violinist, who played an unhackneyed concerto, the accompaniment of which marked the high water mark of the orchestra's performances. H. Verbruggen is a young Belgian violinist who is both a virtuoso in execution and an artist in feeling. His tone, though not very big, is exceedingly liquid and pure, his intonation and execution are unerring, and his expression is devoid of the exaggeration that proclaims insincerity. He deserves praise, too, for departing slightly from the ways of virtuosi, who are like sheep in following each other along very well trodden paths. Mr. Verbruggen also played a Bach prelude and Saranate's "Zigeunerweisen," which latter was suited exactly to the player's style, and deserved the vociferous applause it received.—Yorkshire Post, February 18, 1898.

The Encore Nuisance.



Comic Man (to unappreciated tenor, whose song has just been received in stony silence)—I say, you're not going to sing an encore, are you?

Unappreciated Tenor (firmly)—Yes, I am. Serve them right, too!—Illustrated Bits.

A New Trio.

A NEW chamber music organization, named the André Benoist Trio, has entered the musical arena. It is composed of Gregor A. Gaitz-Hocky, violinist; Leo Tausig, violoncellist, and André Benoist, pianist. This trio purposes to give a series of concerts under the management of Henry Wolfsohn. The André Benoist Trio may be engaged for musicales, recitals, &c. Its repertory is large, embracing the best trios of the classic and modern composers.

Sebastian H. Burnett, the concert and church choir baritone, of Toronto, Canada, called upon many of his friends in New York's musical circle prior to the holidays, to say adieu before going to Paris for a postgraduate course in vocal culture. Mr. Burnett was connected with the Toronto College of Music faculty for several years, but resigned his duties in order to go abroad and fit himself for a more responsible position in the music world.

MINNEAPOLIS.

MINNEAPOLIS, December 29, 1905.

THE Philharmonic Club and the Minneapolis Symphony Orchestra united in their fifth presentation of "The Messiah" at the Auditorium Christmas night. Mr. Oberhoffer directed with enthusiasm. The soloists, made up of the singers of the Watkin Mills Concert Company, were excellent. Edith Kirkwood, the soprano, and Gertrude Lonsdale, contralto, sang the familiar arias delightfully. Harold Wild, the tenor, also proved an artist of the best oratorio traditions. He was compelled to repeat the air, "Thou Shalt Break Them," that precedes the "Hallelujah Chorus." Watkin Mills himself received an ovation. He is one of the greatest basses, and in oratorio he has no superior. The bass aria, "Why Do the Nations?" was redemanded. The audience was large.

The Yale Glee, Mandolin and Banjo clubs gave a most delightful concert at the Auditorium Tuesday evening before a large audience. Society was out in full force. The Glee Club numbers were sung with spirit and dash. The playing of "The Dream of the Violets," by the mandolin club and the encore, "The Wild Rose," was one of the most artistic things of the evening.

Madame Calvé and her company will appear in the all star course at the Auditorium Wednesday evening, January 3.

Ednah F. Hall, of the Johnson School of Music, will sing before the State Education Convention Thursday.

Mr. and Mrs. Jacob L. Bjorst entertained pupils of the Bjorst School of Voice Culture and Elocution at their Chicago avenue residence during holiday week.

C. H. SAVAGE.

Religious School of Music.

ARCHBISHOP FARLEY and a great many prominent Catholics in New York are putting on foot a plan to produce a number of religious dramatic oratorios of the highest possible class, says the New York Sun. It is planned to develop a religious school of music.

The Dramatic Oratorio Society was organized several years ago and has worked along unpretentious lines until last spring, when it produced the oratorio "St. Mary Magdalen," by Stainer. It is planned to reproduce this oratorio and to include about six others in their repertory.

The Oratorio Society is under the direction of Selma Kronold, who was one of the stars at the Metropolitan Opera until her conversion to the Catholic faith several years ago.

Madame Kronold has received financial backing from the clergy and many prominent Catholic laymen in the work she has undertaken. Mrs. Craigie (John Oliver Hobbes) will lecture on January 11 at St. Francis Xavier's College for the benefit of this musical undertaking.

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GREATER NEW YORK.

NEW YORK, January 2, 1906.

ERNEST R. KROEGER'S two weeks' visit here has been marked by numerous social attentions and musical triumphs. Adele Laeis Baldwin invited professional friends only to meet Mr. Kroeger and Mrs. Kroeger, December 28, 4 to 7 o'clock, and the studios were in this brief time thronged by people prominent in the musical world, come to do homage to Kroeger, the man and artist.

Jennie Hall Buckhout sang Denza's "Vieni," Weil's "Spring Song," and songs by Kroeger; Reed Miller sang some by Hawley and Dvorák, and Gwilym Miles sang Strauss, Tchaikowsky and Kroeger songs. These interpreting artists need no commendation. To name those who came would be the making of a miniature musical directory, so this is left to the society papers.

Dr. Henry G. Hanchett and Mrs. Hanchett gave a reception to Mr. and Mrs. Kroeger, immediately following the Manuscript Society concert, December 30. Though the hour was late some two score people came. Dr. Hanchett played Beethoven music, with the aid of the pianola, with great life and vivacity, and, with Mrs. Vermilye, the Chopin rondo for two pianos. Of those present we name Emilie F. Bauer, Whitney Coombs, Homer N. Bartlett, Mme. Luise Cappiani, Professor Gow, John L. Burdett, Louise Nellis Foster (Syracuse), Eva Hawkes, Antonia Sawyer, Louise Marvin (Buffalo), Dr. Penfield, N. Coe Stewart, Geo. Stewart, Clementine Tetedoux, Mrs. Vermilye, Sumner Salter, Mary Turner Salter, F. W. Reisberg.

Pupils of Joseph Horodas gave a piano recital at College Hall December 24, assisted by Ambros Horodas, 'cellist. Of the score of players those deserving special mention are Beatrice Bromberg, who played the Weber Concertstück; Sabina Schwartz, who played the Mendelssohn capriccio in B minor, and Joseph Littau, who played a prelude by Rachmaninoff and scherzo by Mendelssohn. Mr. Horodas expects to give another recital in April.

A meeting of the American Guild of Organists at the parish house of the Church of the Incarnation, January 1, brought up several matters for discussion. Warden Brewer called the meeting to order, followed by the reading of the

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minutes by Secretary Demarest. The form and details of organ consols, the proper distance from the pedals, nomenclature of stops, the construction and exact position of the swell pedal, a special design or insignia of the guild, to be worn on the vestment, &c., caused animated discussion. The warden reported the establishing of a New England chapter of the guild, George A. Burdett, of Boston, dean. The committee reported that sixteen anthems had been handed in for the prize competition, but that the judges considered none of them worthy of receiving the award. It was resolved that the slightly curved swell pedal, covered with creased rubber, and to be placed between A sharp and C sharp of the pedal keyboard, be adopted by the guild. Other practical suggestions were left to a committee to work out in detail. It was stated that some exceedingly new fangled names for organ stops had been invented by very up to date builders, such as "silverella" and "pneumonia." Discussion as to admitting interested persons as members without examination, to be considered as associate members, resulted in a resolution by Dr. Hanchett that such possible members be designated as "colleagues," and a committee will work out this very practical idea. Some thirty-five members were present, among them three ladies, and representatives of the following organ building firms: Hook & Hastings Company, Austin Organ Company, Hope-Jones Company, and Electrolian Organ Company. Following the meeting, adjournment to a nearby restaurant was taken, and lunch served in a private room reserved for the occasion.

Mary Nadler, a very careful and gifted pupil of Marie de Levenoff, deserves special mention for her playing of Handel's "Harmonious Blacksmith" and a piece by Chamade at a recent recital at Carnegie Chamber Music Hall.

Francis Motley, bass soloist of St. Patrick's Cathedral, has some press notices worth reading, two of which follow: Philharmonic Orchestra—At the Academy of Fine Arts yesterday, Mr. Motley's bass voice was heard to such advantage in "Piff, Paff!" from "Les Huguenots" that he gained a recall, and an encore sang Schumann's "Two Grenadiers."—Philadelphia Record.

New York. "Il Trovatore."—Francis Motley sang the part of Fernando. Seldom one hears such a fine bass voice in this part.—Translated from New York Staats Zeitung.

The choir of the Broadway Tabernacle, Walter C. Gale organist, paid Andrew Carnegie a very neat compliment Christmas Day, by assembling at his residence at noon, singing carols. Mr. Gale plays the fine pipe organ at the Carnegie residence.

J. Lester Janeski, the tenor, who teaches the Sbriglia method, has as his pupils some of the leading members of the Fritz Scheff Opera Company, and they are taking daily lessons while in this city. Mr. Janeski has been singing at the Clinton Avenue Congregational Church, Brooklyn, the past month.

Mrs. J. S. Marvin, of Buffalo, N. Y., prominent in the musical life of the "Queen City of the Lakes," and Mr. Marvin have been spending the last ten days in the metropolis, during which time they probably heard more music than some New Yorkers do during an entire season.

Anna V. Gons and Louis R. Gons, brother and sister, the talented daughter and son of Vincent Gons, are making reputation for themselves as duet players. Recent performances in public of the "Poet and Peasant" and

"Zampa" overtures were brilliant, encouraging them to yet more careful and sustained practice. The latest addition to their repertory is the "Tancréd" overture.

Mme. Louise Cappiani spent the holidays at St. Joseph's Academy, Brantwood, L. I., where she is often a warmly welcomed visitor. Her former pupil, Louise Nellis Foster, and Mr. Foster, of Syracuse, have been guests of the madame since the holidays.

'Cellist G. O. Hornberger has been playing in important concerts in New York and vicinity the last week. As solo and ensemble 'cellist he has made high place for himself.

Irene Collyer gives the second recital in a series, piano and vocal music, at her studio, 122 East Twenty-third street, tonight, January 3, at 8 o'clock. Miss Collyer has some clever pupils.

Mary Helen Howe, the soprano, now studying in Paris, sends New Year greetings to friends in America—souvenir cards of artistic design, dated Boulogne-sur-la-Seine.

Dr. Gerrit Smith sends as Yuletide greeting a facsimile of a new carol, words and music complete, with autograph.

Sunday evening, January 7, at the Church of the Divine Paternity, J. Warren Andrews, organist and director, Rossini's "Stabat Mater" will be sung by the choir, preceded by organ pieces for fifteen minutes.

Mather Hanchett, at this date aged six weeks, has come to remain a permanent guest in the family of Dr. and Mrs. Henry G. Hanchett.

There will be a change of program at Edmund Severn's next sonata talk, which takes place at the Severn studios, 131 West Fifty-sixth street, on January 9, at 3:30 p. m. Instead of the Franck sonata, the Smetana trio, op. 15, in G minor, will be analyzed and performed. Mr. Severn will be assisted by Paul Kefer, 'cellist, and Mrs. Severn, pianist.

PROVIDENCE.

PROVIDENCE, R. I., December 30, 1905.

THE second Boston Symphony concert will be given in Infantry Hall, Thursday evening, January 4. This time the orchestra will have two soloists, Karl Barleben, violinist, and Anna Miller Wood, contralto. An attractive program has been arranged.

Arrangements are being made for the appearance here, early in January, of Teresa Forrest, soprano. She will have the assistance of Campanari, baritone, and Mr. North, the flutist, formerly with Melba.

Harriett Mansir has succeeded Victor Hammerel as accompanist of the Arion Club. Miss Mansir is one of the best of our local pianists and will prove a valuable addition to the Arion forces.

Last Thursday evening Evangeline Larry gave her annual Christmas recital with her pupils, Geneva Jeffers, soprano, assisting.

The next concert of the Kneisel Quartet will be given at the Eloise on January 12.

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IN MEMORIAM.



THE MUSICAL COURIER has recently learned of the death of L. J. Quigley, musician, teacher, composer, and for the past sixteen years director of music at Owensboro College, Owensboro, Ky. He was born in Wyoming County, N. Y., on April 21, 1857. His parents, Rev. T. R. and Mary E. Quigley, gave their son the best education the schools of the East then afforded, but his early developed love for things musical inspired the young man to begin serious study of the piano. Most of his study was carried on under the direction of Herve D. Wilkins, of Rochester, N. Y., who was himself a pupil of Loeschhorn and August Haupt, of Berlin, Germany. Of Mr. Quigley, the student, Mr. Wilkins said: "He was a conscientious student, combining great natural talent with remarkable industry." Surely the badge of genius.

In the fall of 1889 Mr. Quigley was persuaded to give up an important position in Batavia, N. Y., in order that he might go to Kentucky as head of the department of music in Owensboro College. Here again he proved the man for the place, for in a very few years he gave Owensboro College a wide reputation as a school of music. From the first year until his retirement last spring Mr. Quigley's services were invaluable in building up the college, and he was one of the most important factors in the development of this institution.

As a man Mr. Quigley was all that is good. Of irreproachable character, cheerful and lovable disposition, and possessed of keen intellect and a fine sense of humor. Modest and reticent in regard to his abilities, he was, unlike many in his profession, unselfish with his talent, and was ready to entertain at any time those who cared to hear him play.

As a teacher of music Mr. Quigley stood in the front rank, and many of the best musicians in Kentucky owe their success to his instruction.

As a composer Mr. Quigley showed marked ability and genius, and we cannot do better in this connection than to quote the words of the musical editor who prepared Mr. Quigley's works for publication:

"As a composer Mr. Quigley was one of the most promising musicians whose works I have examined for a long time, as every composition contains original ideas, always expressed in a novel and interesting manner, and his growth as a composer within a few years has been wonderful.

"Mr. Quigley had a most peculiar method of notation which made the deciphering of his manuscripts very difficult. When his first manuscripts were submitted to us, they gave the impression of being written by a novice, and a casual glance at the written copy would have resulted in their rejection. However, after a more careful examina-

tion their musical worth became manifest, and in every case the manuscripts submitted were immediately accepted, although it was necessary to rewrite them before giving to the engraver.

"His first published works were: 'Three Summer Idyls' (without opus), under the titles of 'Song of the Brook,' 'Fairy's Wedding' and 'Will o' the Wisp.' These won the immediate approbation of musical people. They were followed by op. 10, 'Five Album Leaves for Young Pianists,' illustrating the events of a day of child life from the 'Awakening' to the 'Slumber Song.'

"The next published compositions were: Op. 11, 'Album Leaf,' a pleasing little song without words; op. 12, 'Processional March,' a strong, melodious march in 4-4 rhythm, the trio of which has a beautiful melody in the lower register of the piano, with crosshand accompaniment; op. 13, 'Impromptu,' written in a free, fantasy style, containing several interesting melodies and pleasing effects; op. 14, 'Mazurka Caprice,' an extremely bright and graceful composition, of a distinctly original character; op. 16, 'Zenobia,' a very striking intermezzo in the Oriental style, full of rich harmonies and effective passages. This composition has seemed to appeal strongly to the popular ear, and already has had a large sale. Op. 15, 'Etude in A,' a brilliant composition in etude form.

"Op. 17, 'Nocturne'; op. 18, 'Allegretto'; op. 19, 'Humoresque,' and op. 20, 'Barcarolle,' have just been issued. These four pieces are among the very best of Mr. Quigley's works, and are all gems of musical inspiration.

"Nocturne,' op. 17, is a remarkably strong work. 'Humoresque,' op. 19, is bubbling over with humor, expressed in the most musical way. The 'Allegretto' and 'Barcarolle' are equally striking compositions.

"Had Mr. Quigley been spared he would have won an enviable name among America's best composers."

All of Mr. Quigley's published works have been issued by the B. F. Wood Music Company, 246 Summer street, Boston, and this house has purchased and will soon bring out all of the unpublished manuscripts left by the composer at his death.

Patricolo in Two Cities.

PATRICOLO, the pianist, played with great success last week at Scranton and Hartford. Extracts from the local papers are here reproduced:

Angelo Patricolo, the pianist of the evening, chose for his number the Liszt concerto, No. 1, in E flat, the same that Mr. Fox played with the orchestra at one time, and the one played by Aus der Ohe with the Boston Symphony Orchestra last season. The player was strong in his interpretation of the work, he played the lighter parts brilliantly and well, he did not try to overshadow the orchestral parts when they were of importance. The first movement is heavy and melodic; then come the muted strings in the orchestral parts, then the solo comes into particular prominence, and the delicate tracery of tone in the piano part was finely played. A rude change of rhythm opens the way for some very melodic solo work, with the triangle beating in the orchestra and strong also and accompaniment end the work. The orchestra was not at one with the soloist in every movement of the concerto, but the effectiveness of the work was not dimmed, and Signor Patricolo was very warmly applauded, responding with an encore that showed his technique and his command of a singing tone extremely well.—The Hartford Courant, December 19, 1905.

Angelo Patricolo played a masterpiece of Liszt pyrotechnics on the piano, concerto No. 1, in E flat, accompanied by the orchestra. He ranks high among piano virtuosi and plays with passion and tenderness. The concerto is a whirlwind of dazzling gymnastics in technique. His musicianship and his emotional power are plastic and clear and never devoid of warmth or sentiment.—The Hartford Evening Post, December 19, 1905.

But from the beginning of the program until the close the artist was as fast with his numbers, and gave one of the most remarkable pianistic performances ever heard in this city. The playing of the polonaise was a "tour de force," which worked the audience up to the highest point of enthusiasm, and at its close Mr. Patricolo was recalled again and again.—The Scranton Republican, December 16, 1905.

Another of the notably great pianists visited Scranton on Saturday evening, giving a remarkable program at the Conservatory of Music, in its concert hall.

Angelo Patricolo, a Sicilian by birth, a pupil of Liszt and Von Bülow, and protegee of the late King Humbert, of Italy, is a handsome young man of distinguished presence, a genial, fluent conversationalist in four languages, Italian, English, French and German. At the piano, he reminds the hearer more of Rosenthal, with his massive technique and unlimited endurance, playing in the masterly manner of a great artist sure of his own knowledge and strength. He was repeatedly recalled by an enthusiastic audience and gave three encores, repeating his own valse, op. 4; the tremolo, by Gottschalk, and playing a finale number by Gottschalk, after the Liszt-Rossini overture.

Patricolo's program included the "Moonlight Sonata," by Beethoven, a set of Chopin compositions ending with the immense polonaise, op. 53, three works of his own, four selected compositions by Gottschalk—"The Last Hope," Pasquinade, Manchego, Tremolo—and finally Rossini's overture to "William Tell," arranged for piano by Liszt.

Patricolo is best in those numbers which give play to his warm, enthusiastic temperament and dramatic virility. The scintillant delivery of brilliant passages and the resounding sweep of his thunderous chords were in instant contrast to the delicacy and sweetness of the more tender passages. In short, he belongs in the company of the greatest pianists, along with Rosenthal, Paderewski and Godowsky, and those who failed to hear him missed one of the finest concerts ever given in Scranton.—The Scranton Tribune, December 18, 1905.

Carl Opened the New Year.

THE New Year was ushered in with a fine program, rendered by the excellent choir of the "Old First Church, under the direction of William C. Carl. The service began at 11 o'clock in the historic church, and at midnight the bell in the tower, which, by way of interest, it may be mentioned, is an exact reproduction of the famous tower of the Magdalen Chapel at Oxford, England, rang in the New Year. The program was as follows:

Organ, The Abbey Chimes.....Harris
Anthem, Selection from the Tower of Babel.....Rubinstein
Anthem, The Sands of Time.....Gounod
Responses to the Commandments.....Elvey
Anthem, The Lord Is My Light.....Marchant
Solo, Heaven Is My Home (Mr. Wilson).....Savage
Anthem, Ring Out, Wild Bells.....Dr. Damrosch
Organ, Toccata from the Fifth Organ Symphony.....Widor

After the service Mr. Carl left town and will return for the winter term of the Guilman Organ School next Tuesday, January 9.

Tour of the Savage Company.

NEXT week Henry W. Savage's English Grand Opera Company starts on its cross continent tour, leaving New Orleans for brief appearances in the principal Texas cities and swinging northward into Denver, where the company will be the last week in January. Of the tour 5,000 miles have already been completed, and the distinctive success accorded this organization on its return, even at advanced prices, evidenced its firm hold with the music loving public. The company is organized on larger lines than ever, and it is contemplated next season sending the English Grand Opera Company en tour on even more pretentious lines.

Gadski and La Forge.

MADAME GADSKI was so pleased with Frank La Forge's work as accompanist at her recent triumphant recital in Carnegie Hall that she telegraphed his mother as follows: "First concert with your son great success. His song had to be repeated." Mr. La Forge is as proud of the telegram as of a royal patent, and justly so.

Gerardy, a Society Favorite.

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MUSIC OF THE PAST WEEK.

Wednesday afternoon, December 27—"The Messiah," New York Oratorio Society, Frank Damrosch musical director, Corinne Rider Kelsey, Kirkby Lunn, George Hamlin and David Bispham soloists, Carnegie Hall.

Wednesday afternoon, December 27—"Die Walküre," Metropolitan Opera House.

Wednesday evening, December 27—"L'Elisir D'Amour," Metropolitan Opera House.

Thursday morning, December 28—Bagby musicale, Waldorf-Astoria.

Thursday afternoon, December 28—Edwin Grasse (violin) recital, Mendelssohn Hall.

Thursday afternoon, December 28—"Siegfried," Metropolitan Opera House.

Thursday evening, December 28—"The Messiah," New York Oratorio Society, Frank Damrosch musical director, Corinne Rider Kelsey, Kirkby Lunn, George Hamlin, David Bispham soloists, Carnegie Hall.

Thursday evening, December 28—Kubelik recital, Baptist Temple, Brooklyn.

Friday afternoon, December 29—"Die Götterdämmerung," Metropolitan Opera House.

Friday evening, December 29—"La Favorita," Metropolitan Opera House.

Saturday afternoon, December 30—"Lohengrin," Metropolitan Opera House.

Saturday evening, December 30—Manuscript Society musicale, National Arts Club.

Saturday evening, December 30—Russian Symphony concert, Modest Altschuler musical director, Maud Powell and Campanari soloists, Carnegie Hall.

Saturday evening, December 30—"Hänsel and Gretel" (popular prices), Metropolitan Opera House.

Sunday evening, December 31—Popular concert, Metropolitan Opera House.

Sunday afternoon, December 31—Russian Symphony concert, Modest Altschuler musical director, Maud Powell and Campanari soloists, Carnegie Hall.

Sunday evening, December 31—Watch Night concert, Herbert's Orchestra, Maud Powell soloist, Carnegie Hall.

Sunday evening, December 31—Watch Night concert, New York Symphony Orchestra, Walter Damrosch musical director, and popular soloists, Hippodrome.

Monday afternoon, January 1, 1906—"Hänsel and Gretel" (popular prices), Metropolitan Opera House.

Monday evening, January 1—"Rigoletto," Metropolitan Opera House.

Monday evening, January 1—Kubelik recital, Carnegie Hall.

Tuesday afternoon, January 2—Reisenauer recital, Mendelssohn Hall.

Tuesday evening, January 2—Boston Symphony Quartet concert, Mendelssohn Hall.

Tuesday evening, January 2—Tonkunstler Society concert, The Imperial, Brooklyn.

Chicago Critics on Rudolph Ganz.

THE following notices on the annual Chicago recital of Rudolf Ganz are only excerpts from voluminous and unanimous tributes to the work of this great artist:

Mr. Ganz deserves the thanks of all lovers of piano music for his enterprise in preparing this great program and leaving the beaten path to discover and present to his audience new beauties. In his playing of these works he disclosed a mental power and musical insight added to a fluent technique which will surely place him among the greatest pianists of the world in a short time. His endurance is remarkable and his intellectual force is of the best. His playing grew in strength of interpretation from the beginning of the recital to the end. That he had given deep thought and earnest work to the preparation of his program was evident from the perfect accuracy and finish of the technical work and the keen musical insight shown in the analysis of structural form. Mr. Ganz showed a logical understanding of his program and preserved an unbroken sequence of thought in his idea of the comparative values of the compositions.—Evening Post, December 11, 1905.

The time has gone by for us to apologize for Mr. Ganz's youth, he having spent the past few years as resident teacher and pianist among us, the while working out his colossal scheme of technique, along with an intellectual and emotional development which only come to be the pride and possession of the truly great and noble. There are those who justly claim attention for their prodigious technical facility; there are the so-called poets and the eccentricities of the keyboard, the extremists, but Mr. Ganz—perhaps the least ostentatious of all the motley array which has invited inspection—presents a combination of qualities which is seldom embodied in one individual.

Mr. Ganz could not be prevailed upon to give an extra number, though the audience was insistent, but it will remember long what he did play and the splendid dignity and refinement which characterized one of the most perfect musical afternoons we have had in any season.—Chicago Examiner, December 11, 1905.

Mr. Ganz's performance was a source of sincere satisfaction. It was not only exceptionally complete and enjoyable piano playing, both technically and interpretatively, but it showed clearly the distinct progress that the talented young artist is making along all the lines of his chosen profession. That his technical equipment is of the best and soundest has been demonstrated frequently and conclusively in the past. But yesterday there was a gain noted in the mastery of the finer and more subtle phases of technical skill. Delicacy in tonal gradations and variations, ability to make single tones "sing," tone shadings, and contrasts that are due to deft manipulation of the pedals, and fine nuances in phrasing and in expressions—all of which tell of greater supremacy over the keyboard than Mr. Ganz had before revealed—were enjoyably in evidence throughout the entire recital yesterday. And in the line of interpretation there has been still more marked improvement.

The overbrilliance which at times had made itself felt in the past has given place to gentler, mellower treatment. There is no lack of bravour and of glitter, but these do not predominate as they did a year or two ago. Tenderness, grace, emotional sincerity, and poetry are coming into Mr. Ganz's playing, and the resultant gain along interpretative and artistic lines is vast. It makes his work satisfying and convincing, and it proves that those persons were not deceived who from the first predicted for him a place among the ablest pianists of the day.—Tribune, December 11, 1905.

Rudolph Ganz added another of those clear cut, strong, and deeply enjoyable impressions to a long list of pleasant memories which are cherished by many lovers of music in Chicago. And again, one carried away from an afternoon of music with Mr. Ganz

no visions of dazzling technic, though he is unquestionably a virtuoso, nor a recollection of this or that particular number on the program which was especially enjoyable. One feels rather that one has come into close touch with a strong, deeply musical personality, an unusual personality among great artists. In a certain but in no way objectionable sense one might say that Mr. Ganz combines with the dignity and sincerity of the truest artistic ideals certain elements that verge upon the sensational. Thus his program yesterday was sensationally serious and dignified.

As to the manner of presentation, there is nothing to add to what has often been written of Mr. Ganz in the past. From first to last everything that he did was superlatively musical. The program was presented as one steadily rising climax. Everything was given in the biggest and broadest style. Even the little Scarlatti works were not musically small, and the Haydn fantasia acquired an importance and interest that were a revelation of previously unsuspected beauties.

One might be tempted to disagree with some details in the Beethoven number, but one would hardly find fault with it, for it was true Beethoven in spirit. The Brahms selection was truly colossal. It and the Grieg ballade marked the highest summits to which Mr. Ganz has yet attained. Both works are enormously difficult, yet one remained absolutely unconscious of all technical problems and thought only of the noble musical message fraught with a thousand beautiful meanings.—Inter-Ocean, December 11, 1905.

Rudolph Ganz's recital in Music Hall yesterday afternoon furnished some notable proofs of the breadth of this young artist's talent both as virtuoso and as interpreter. Piano concerts more genuinely enjoyable or satisfactory from first to last are rare events. It would be difficult to conceive, for instance, of a more completely satisfying performance than Mr. Ganz offers in his treatment of the sonata appassionata. It was genuinely poetic and imaginative Beethoven playing, marked by depth and earnestness of purpose, by originality and freshness, by carefully judged shadings and virile strength. The Brahms variations, an exhausting test alike of technical attainments and of musicianship, were given with authority, with a facility which made light of their difficulties and with abundant variety of tonal shadings. To make the number merely a creditable display of technical proficiency is no mean achievement and Mr. Ganz, thanks to his musicianly insight and comprehension, made it much more than that. The Scarlatti sonata and Siciliana and the Haydn C major fantasia were given with crystal clearness and crispness of execution and the Liszt number, as well as Alkan's numbers, were played with equal brilliancy. The Grieg ballade, given with abundant poetry and in masterful style, brought the performance to a close.—Daily News, December 11, 1905.

Jessie Shay's Program.

JESSIE SHAY will play the following program at her recital in Mendelssohn Hall, Thursday evening, January 4:

Prelude and Fugue, op. 35, E minor.....Mendelssohn
Pastorale.....Schubert
Theme and Variations.....Nicode
Frühlingsnacht.....Schumann-Liszt
Arabesque.....Liszt
Sonata Heroic (new, first time in New York).....Campbell Tipton
Impromptu, F sharp major.....Chopin
Fantaisie.....Chopin
Etude, in G flat.....Mozartowski
Berceuse.....Debussy
Arabesque.....Debussy
Military March.....Schubert-Tausig

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THE MEDIUM VOICE IN WOMAN.

ME. A. LITSNER DE FERE, winner of the first prize in singing at the National Conservatoire of Music of Paris, and Gold Medal of the Académie des Beaux-Arts of France, and who was also awarded the Academic Palmes, the only decoration bestowed upon women by the French Government, in an interesting communication on the subject of modern voice training says: "Much has been written of late on voice training in general, but no one has had the courage to face the vital question of the medium voice. Each new teacher, in eagerness to obtain renown through some new method, has sought to improve on his predecessors. Different nations have evolved different theories, doubtless adapted to some extent to natural conditions, but all have recognized the three registers in the voice, easily discerned but difficult to connect.

"It seems comparatively easy to bring out the chest and the head tones, but the placing of the medium voice is not settled yet, and there always has been and now is much controversy on the subject. In order to have the medium tones strong and full there was an attempt on the part of some to extend the chest tones into the medium register. This proved a failure. Then it was tried to have the middle tones just sung soft and sweet, which produced only a dull, weak voice. The latest attempt is to sing everything with head tones. These are all means to avoid a difficulty, but they do not overcome it. Sometimes we hear teachers exclaim: 'If we could but find the old Italian method!' But that is easily shown by comparing an old Italian opera with the style of the more modern ones. In the times of the old Italian operas a singer could sing a lifetime. Nowadays a singer scarcely reaches the zenith of her career before she is obliged to give up or become a teacher, and simply on account of the deficient qualities of her medium voice.

"The New York Sun, of November 26, 1905, said: 'Singers are born once in a while, and the teacher who gets a pupil of this sort reaps a lot of glory from the chance.' In reference to this it strikes me that it should be the teacher's task to bring out the voice full and lasting, which every singer, without any exception, can accomplish.

"It seems to be the consensus of opinion nowadays that voice training should start with the chest register and work upward. And there is the source of all trouble, a trouble which it is a physical impossibility to overcome. No one can even the chest tones into those of the medium, though by starting with the medium first and working it down into the chest register, a full and brilliant medium voice can be obtained.

"Although Garcia advocates this latter theory in his method, it has not been understood by the average teacher up to date, because the throat has to take an easy, natural position which can only be illustrated in practice and cannot be understood through his explanations. Though apparently simple, the student needs the guidance of a person of experience to arrive at results aimed for short of many years of labor.

"I have studied this subject all my life, but it was neither through theory nor study of voice culture, nor by having the advantages of listening to all the stars of the opera here and abroad that I came to any satisfactory conclusion, but simply through hearing one single perfect, natural voice, which had never had any artificial training.

"It is some years since I taught voice culture, but I wish to say through THE MUSICAL COURIER, that in the interest of the art I would be willing now to give my advice on that subject free of charge to any three ambitious and intelligent singers (not mere beginners or students), especially if they have been discouraged on account of the weakness of their medium voice, and I am convinced that

the marked benefits of the recurrence to the natural method which I advocate would be manifested in a comparatively short time."

DULUTH MUSIC NOTES.

DULUTH, Minn., December 27, 1905.

DULUTH gave up the month of December to introducing new musicians of greater or less ability to the local musical world. Each week brought one or more soloists of at least exceptional promise to the fore. No big events are scheduled at present, but the club soloists are among the best of the amateur talent.

The most interesting announcement is that of the resumption of the Sunday afternoon concerts at the Lyceum Theatre by the Third Regiment Band, under the direction of Jens H. Flaaten. These concerts are well worthy of the efforts of Minnesota's "crack band," a title which the Third earned last year, when it went to the inaugural ceremonies at Washington as the representative band from this State.

The Third Regiment Band programs comprise seven numbers, with at least two that are heavy, and usually classical. The remaining five are good marches and memories from well known operas or songs. Encores usually swell the program to twelve numbers, besides the soloist, who sings one number. The band has featured Bert Morphy, the "man who sings to beat the band," and Mrs. William A. Bennie, soprano. Other excellent vocalists are on Conductor Flaaten's list of bookings.

The introduction of Nettie Gremmel in piano recital, under the patronage of Clara Falk Murphy, was a small triumph for that talented young woman. Miss Gremmel is not yet anywhere near the end of her teens and has achieved a command of the piano which would make many an older pianist envious. She played an exhausting program, selected from the greatest composers, winning for herself a warm place in musical Duluth's heart. She is a Muscatine girl, but will remain in Duluth this winter, studying piano with Mrs. Murphy.

Theodor Fossum, recently from Chicago, gave his initial recital here a week ago, playing a varied program from Haydn, Chapin, Tschaiakowsky, Grieg, Bendel, Raff and Liebling. He is young, not yet twenty, and his playing lacks the sound of tears. It is above criticism as an example of artistic interpretation, and his technic is still the subject of admiring comment wherever a few musicians are gathered together to talk shop. He has been secured as instructor at the Gustav Flaaten Auditorium.

Blanche Sage Holcomb and Mrs. G. E. Budd put on an old fashioned minstrel show at the Lyceum Theatre, which was a great success. This is no reflection on the quality of the music, which was in the hands of the best local talent, a talent which has no rivals in the Northwest.

Grayce Frances Turner, who has been ill for six weeks, has had Allie Piper singing for her at all the concerts for which she is engaged. Miss Piper has changed her teacher recently and her voice is in a transition period, not wholly satisfactory; but nothing, not even a cross between two methods, could wholly eliminate the beauty from Miss Piper's voice.

The Normanna Singing Society has given the first of three winter concerts. This chorus of men's voices, in the beautiful Norwegian folksong, must be heard to be understood. Even to English ears the pathos, the power, the fearfulness of the selections are brought home with each note. Musical shading becomes a science as well as an art when rendered by these magic throated Norwegians.

HELEN ASTON WILLIAMS.

Scheel's Violin Didn't Drink Tea.

(From the Philadelphia Press.)

ONE of the interested onlookers in the fight that is being made by Philadelphia musicians against "society graft" is Fritz Scheel, the conductor of the Philadelphia Orchestra. He does not believe that a musician should be constantly called upon to play for nothing, although there is a difference between playing for one's friends and being invited out solely because one is a musician.

While chatting with a friend yesterday Mr. Scheel told an amusing story of an experience he had in Germany some years ago, while he was court violinist at the Court Theatre in Schwerin.

"There was a prominent official there," said Mr. Scheel, "who often asked me to come to his house and take tea with him. But as he and I were generally the only people there, he never asked me to play. One day he asked me to come to a tea at his house and said that he had invited a number of prominent people. I went and my host asked me if I had brought my violin. I told him that I did not know that I was expected to play and had left it at home.

"He told me he would send for my violin, but I told him I would go home and get it, as it was too valuable to be trusted to anyone.

"I went home, but failed to come back again, and when the host afterward asked me what had been the matter I told him that my violin could not drink tea.

"After that he never asked me or any other musician to come to entertain his friends."

Eleonora de Cisneros.

THE leading London papers have the following to say about Madame de Cisneros, the operatic contralto who has made such a success during the recent autumn season at Covent Garden that she has been re-engaged for leading roles in the "grand" season:

In the hands of Madame de Cisneros, the part of the jealous Princess was played with great power, and at times she sang as if inspired.—Daily Mail.

Madame de Cisneros, a fine Ortruda, who has a splendid idea of the use hands should be put to in opera.—The Times.

Madame de Cisneros made a handsome and imposing Ortruda, and sang with a good deal of dramatic power.—Daily Graphic.

Madame de Cisneros presenting Ortruda with a personal charm that helped us to understand the witch woman's domination of Telramund.—Sunday Times.

Madame de Cisneros was the only exponent who appeared to take the work with the profound, artistic seriousness of the Fatherland, and her impersonation of Ortruda was memorable, being instinct with dramatic force and dignity, while the music was finely sung.—The Referee.

Madame de Cisneros gave a beautiful and moving interpretation of the Ortruda music; the long second act passed all too rapidly, leaving us deeply impressed by the possibilities of the part. The singing was worthy the best traditions of Covent Garden, and the acting had a high personal quality that sought and found a new aspect of Ortruda—one explanatory of much that the harsher interpretations leave incomprehensible.—Illustrated London News.

As Azucena, Signora de Cisneros was seen quite at her best, and she was excellent both as a vocalist and as an actress.—Morning Advertiser.

Signora de Cisneros created great enthusiasm by her exceedingly fine performance as Amneris.—St. James' Gazette.

Signora de Cisneros, another artist who has won golden opinions, was forcibly dramatic and convincing as Amneris.—Morning Post.

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PHILADELPHIA.

PHILADELPHIA, December 29, 1905.

THE principal topic of conversation in musical circles last week was musical graft, as practiced in this City of Brotherly Love. The younger musicians are the ones to be interested in this movement, as it was started for their benefit. The plan of singing and playing gratis at the houses of those prominent socially for the sake of a paragraph in the next day's papers telling that Miss — or Mrs. — appeared at Mrs. Moneybags' musicale, is a reflection on any artist's standing. When there is a chance of securing an engagement with remuneration the artist who has frequently appeared (without pay) is certain to be overlooked.

At a meeting held in The Orpheus Rooms the following artists were present personally or by letter: Constantin von Sternberg, Richard Zeckwer, Camille Zeckwer, Maurits Leefson, Gustav Hille, Gilbert Coombs, Thomas a'Becket, William Stansfield, Edward Shippen van Leer, William Dietrich, George Kempton, Frederick Reese, H. C. Kirkland, Frederick Peakes, Walter Palmer Hoxie, Lucius Cole, Frederick Hahn, Edwin Evans, Paul Meyer, F. G. Cauffman, Joseph Tambone, Stanley Muschamp, Bertrand Austin, William Reed Barnes, Frederick Rees, L. A. Austin, Harold Nason, Helen Frame, Agnes Clunne Quinlan, Agnes Thompson Neely, Edith Mahon, Margaretha Fultz, Clara Glose, Marie Glose, Marie Estlin, Ella Day Blair, Miss Perot. Nicholas Douty was not present, but he is in hearty sympathy with the movement. He said, when questioned about the matter: "I never sing for nothing. I found out long ago that it didn't pay, and the sooner others find it out the better success they will have. It does not pay to be cheap, and I believe not only in not singing for nothing, but in putting prices up and sticking to them. It pays best in the long run."

The Philadelphia papers devoted considerable space in reporting the meeting. All the papers but one are in sympathy with the movement.

The Chaminade Club gave their first concert of the season last evening to a large and interested house. The quartet, "Lenz und Liebe in Lieder Spiel," was well sung by Emma Rihl, soprano; Suzanne Dercum, contralto; George Dundas, tenor, and Henry Hotz, bass. Other soloists were Agnes Clunne Quinlan, pianist, Dorothy Johnson, harpist, and Edith Mahon.

"Die Walküre" was the opera for this week. There was a fair cast, with Louise Homer as the most distinguished star.

Notwithstanding Christmas week and Christmas shopping, two of the largest audiences of the season greeted the Philadelphia Orchestra last week in their eighth rehearsal and concert. The program included the overture from Weber's opera, "Rubezahl," Mendelssohn's symphony No. 3, known as the "Scotch." The feature of the program, however, was Wassili Leps' original and beautiful music to John Luther Long's "Andon." In "Andon" Mr. Long has given us an interesting account of an old Oriental legend so full of charm that his intimate friend, Wassili Leps, put to it a musical setting of unique merit and beauty.

In the music of "Andon" Mr. Leps employs the full or-

chestra and assigns to a soprano and tenor the part of telling the story. This was done last week by Marie Zimmerman and Nicholas Douty, two Philadelphia singers. Judging by the enthusiasm, "Andon" has come to stay. Numerous calls brought forth author, composer, conductor and vocalists who were all (barring Mr. Scheel) Philadelphians.

The program by the orchestra this afternoon was:
Symphony, No. 1, D flat major.....Schumann
Concerto, for Violin and Orchestra, E minor.....Mendelssohn
Marie Hall.

Symphonic Poem, Ce qu'on entend sur la Montagne (What One Hears on the Mountains). First time at these concerts.....List

The reading of the symphony by Scheel was clear, lucid and distinct. Marie Hall, the soloist, made a tremendous success with the Mendelssohn concerto, having the house absolutely with her from start to finish.

Caruso made a great hit in "Rigoletto" in connection with Sembrich and Scotti. The two operas for the coming week are "Queen of Sheba" and "Hansel and Gretel."

An old fashioned, beautiful performance of "The Messiah," under the direction of Henry Gordon Thunder and his Philadelphia Choral Society, was given at the Academy of Music Wednesday evening. The soloists were Anita Rio, Mme. Kirkby-Lunn, Dr. Charles Freemantel and Herbert Witherspoon. The chorus was well balanced, sure in its attack, and the orchestra much better than usual, and Mr. Thunder had them all in hand, soloists included. In three of the choruses the power was overwhelming, and especially in the chorus, "The Glory of the Lord," Mme. Kirkby-Lunn, Herbert Witherspoon and Madame Rio gave examples of oratorio singing that are not often heard. Madame Lunn, notwithstanding that she had sung the same part in the afternoon in New York, brought to her work a wealth and richness of voice that was heart telling in the extreme. Mr. Witherspoon revealed the work anew in his solo, "Why Do the Nations." He sang with such perfect control of breath and ease that it seemed easy. He had to repeat the number.

Dr. Freemantel, a Philadelphia tenor, who sang with the Choral Society for the first time, proved an acceptable oratorio artist.

Marcella Sembrich will give her song recital tomorrow (Saturday) afternoon at the Academy of Music. She will sing assisted by Isidore Luckstone at the piano.

The Tuesday morning concerts at the Bellevue-Stratford are nearly at hand. The first will be Tuesday, January 9, when Grace Wassall's Shakespearean Song Cycle will be given by Anna Bussert, soprano; Corinne Welsh, contralto; Frank Ormsby, tenor, and Claude Cunningham, baritone, with Edith Mahon at the piano. The cycle will be preceded by a program of concert numbers. The aim of these concerts is to introduce to Philadelphians artists well known in the concert world and but seldom or never heard in Philadelphia, to hear some of the Philadelphia favorites who are not heard often enough, and to introduce others in suitable environment who should be heard and known.

Elene Gilbert Hermance, of Milan, has changed her studio from the Greble Building to the Fuller Building, 10 South

Eighteenth street. Mrs. Hermance is a specialist in tone production, and judging by one of her pupils that I have heard, and who I have engaged for soloist at one of the Musical Mornings, Adela Bowne, she has the true way of getting at this most difficult part of the art of singing. Mrs. Hermance herself is a pupil of Lamperti, Sangiovanni, Randegger and Cima.

A fine new pipe organ was opened at the Ann Carmichael Memorial Presbyterian Church, Fifth and Erie avenue, of which Rev. William Long Moore is pastor, on Thursday evening. Henry S. Fry presided at the instrument. F. Nevin Wirst, cornetist; Corinne Wiest-Anthony, soprano, and Francis G. Riggins, baritone, also participated in the program. Andrew Carnegie was a liberal donor to the organ fund.

The Eurydice Chorus has changed the date of their first concert from January 4 to February 1.

The sterling and popular organization, the New Century Quartet, now consists of Emma F. Rihl (first soprano), Halchen Mohr (second soprano), Elizabeth Pattee (first alto) and Agnes Reifsnnyder (second alto). A public recital will be given at Griffith Hall some time in February under the management of Helen Pulaski.

FRANCES GRAFF SIMS.

The Critics on Bernard Shaw.

"A wondrous man is Bernard Shaw
As ever wore the bay.
He's clever, brilliant, witty—but
He cannot write a play.

"No man's more intellectual,
None has a lighter wrist;
He knows all tricks of stagecraft—but
He's not a dramatist.

"The reason why he's not is plain—
One has not far to seek;
Shaw's plays all hang together—but
Constructively he's weak.

"He's trenchant, brilliant, witty, wise,
Amusing, vivid, gay,
Scintillant and convincing—but
He cannot write a play.

"He's not a playwright, and his plays
Are only plays in name.
I don't see how he gets there—but
He gets there just the same."

And we who crowd the theatre
Six nights and matinee
Weep when we think what joy were ours
If Shaw could write a play.
—Leston Taylor, in The Touchstone.

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"He played Chopin with entrancing beauty of tone and tenderness of expression."—*Dresden Neues Nachrichten*, November 5, 1904.

"How wonderfully beautiful the nocturne sounded; also the scherzo in C sharp minor was the performance of a master."—*Leipziger General Anzeiger*, October 27, 1904.

"Mr. Becker plays beautifully on his instrument and makes the true poetic spirit of his reproductions contagious."—*Dresden Deutsche Warte*, November 5, 1904.

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DETROIT.

DETROIT, December 29, 1905.

THE Detroit Choral Society made its initial appearance at Harmonie Hall, with Madame Hissem de Moss as soloist.

The oratorio "Hezekiah" was sung for the first time in America by a chorus of seventy voices, supported by orchestra and organ, all under the direction of the composer, J. Trumann Wolcott, at the Woodward Avenue Congregational Church, December 14. The oratorio is a work of considerable merit and was enthusiastically received. The soloists were Edith de Muth, Estelle Ruebleman, Fred Fraser and John Atkinson. John Archer presided at the organ.

Raoul Pugno, the French pianist, appeared in recital at the Church of Our Father, Tuesday, under the auspices of the Tuesday Musical Society.

The Detroit Symphony Orchestra opened its eighteenth season Tuesday, December 19, at the Light Guard Armory. Director Kalsow is a hard worker and accomplishes much, considering the conditions under which he is obliged to work. The soloists of the evening were Caroline Cutler, of New York, and Josephine Lokie, a local pianist. Miss Lokie, who, by the way, received her entire musical education in Detroit, played the pretentious G minor concerto by Saint-Saëns, with orchestra, in a most acceptable manner. Mrs. Cutler was also favorably received.

Everyone will agree that the work of the Detroit Orchestra Association should receive the hearty support of all interested in the city's musical progress. F. K. Stearns, who is the president of the organization, was the prime mover in this effort to give the citizens of Detroit an opportunity to hear many of the large orchestras each season. The plans for the present season provide for six concerts, three of which have already been given by the Boston, Pittsburgh and Cincinnati orchestras in the order named.

The third concert in the series was given at the Light Guard Armory by the Cincinnati Orchestra, under the direction of Frank Van der Stucken. Mr. Van der Stucken and his band have always been enthusiastically received by Detroit audiences and their work Wednesday evening served to make them still greater favorites. Hugo Olk, the new concertmeister of the orchestra, was the principal soloist.

Members of the Church Choral Society gave a recital of Christmas music under the direction of Frederick Alexander, in the Woodward Avenue Baptist Church, of which church Mr. Alexander is organist and choirmaster, last evening. The society was assisted by Mrs. Robert Leete, soprano; George P. Gillet, tenor; William A. Kerr, baritone, and Mrs. Mark B. Stevens, pianist.

The following are the more important engagements announced for the remainder of the season: December 25, Weil's Band, Light Guard Armory; January 9, Kubelik, Light Guard Armory; January 19, New York Symphony Orchestra, Light Guard Armory; January 26, Detroit Symphony Orchestra, Light Guard Armory; February 6, Harry Rowe Shelley and Katherine Fiske, Unitarian Church; February 6, Arthur Rubenstein, Light Guard Armory; February 8, Pittsburgh Orchestra, Light Guard Armory; February 19, Gerardy and Marteau, Light Guard Armory; March 1, Leonora Jackson, Y. M. C. A. Auditorium; March 8, Detroit Symphony Orchestra, Light Guard Armory; March 15, Cincinnati Symphony Orchestra, Light Guard Armory; March 15, Herbert Witherspoon, Unitarian Church; March 30, Sousa, Lyceum Theatre; April 5, Campanari, Harmonie Hall; April 27, Detroit Symphony Orchestra, Light Guard Armory.

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Minneapolis, Minn., December 29, 1905. Miss Coons has an amount of technic and the sustained tones in some of her passages were well brought out. She was quite favorably received by the audience, which was large and very enthusiastic. The orchestra, as usual, was thoroughly satisfying and played delightfully its numbers, several of which are decided favorites.—The Brooklyn Eagle.

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BROOKLYN.

BROOKLYN, N. Y., December 30, 1905.

ALL good fairies hovered over Kubelik's holiday recital at the Baptist Temple Thursday night. The auditorium was handsomely adorned with Christmas greens, the audience was large and animated, and Kubelik himself played divinely. Men and women of all ages and degrees in the social realm sat under the spell of the marvelous Bohemian's art. There was one fair amateur violinist present who remarked to her escort after Kubelik played the cadenza in the Ernst concerto in F sharp minor: "If we practiced 500 years we could never play it like that."

A Kubelik evening must convince the thoughtful auditor that there is a mysterious influence that plans and guides every genius on his journey through this mortal life. Kubelik is an interpretative genius of the first rank. After that is said one is compelled to admire the modest demeanor and the sincerity of the man. It is no easy task to portray either Kubelik's skill or his personality. Both are overpowering and yet both are characterized by qualities that are human as well as divine.

The program for the evening follows:

Sonata No. IV, in E major.....Handel
Kubelik and Ludwig Schwab.

Piano Solo—
Barcarolle.....Leschetizky
Nocturne.....Chopin
Valse.....Chopin

Agnes Gardner Eyre.
Concerto (Pathétique) in F sharp minor.....Ernst
Kubelik.

Piano Solo—
Etude en forme de valse.....Saint Saens
Agnes Gardner Eyre.

Violin Solo—
Romance in G major.....Beethoven
Spanish Dance, No. 8.....Sarasate
Campanella.....Paganini

As encores Kubelik played a Bach prelude (unaccompanied) and a charming novelty, "The Zephyr," by Hubay.

In Ludwig Schwab, Kubelik has an ideal accompanist. Miss Eyre, the solo pianist of the evening, is a performer of marked individuality and with a musical touch that won for her glory on her own account and an encore, after the Saint-Saens study.

The program for the Tonkunstler meeting at the Imperial Tuesday night will be:

Sonata for Piano and Violin (D minor, op. 1).....Max Reger
Otto L. Fischer and Arthur Melvin Taylor.

Theme and Variations, in B minor, for Violoncello and Orchestra, op. 8 (Manuscript).....Max Bendix
Leo Schulz, accompanied by Hermione Moss.

Duos for two Pianos—
Scherzo from the B flat minor Concerto (op. 32). (Arranged by the Composer).....Xaver Scharwenka
Impromptu on a theme from Schumann's Manfred (op. 66).
Carl Reinecke.

Variations on an original theme (op. 9).....Eduard Schmitt
Elfriede Stoffregen and Alex. Rihm.

As previously announced, the Philadelphia Orchestra, Fritz Scheel, musical director, and the young Rubinstein as the solo pianist, are to appear at a concert in the Baptist Temple Tuesday evening, January 9. The orchestral offerings for that night will include Beethoven's fifth symphony, Berlioz's "Carnaval Romain" and "Les Preludes," by Liszt. Rubinstein will play the Chopin concerto in F minor. Credit for this visit by the Philadelphia Orchestra and the new Rubinstein belongs to the Brooklyn Institute of Arts and Sciences. Later in the season we are to have two concerts by the New York Symphony Orchestra, one to be directed by Felix Weingartner and the other by Walter Damrosch. Joseffy is to be the soloist the night Damrosch leads.

Friday evening, January 12, is the date of the next concert by the Boston Symphony Orchestra.

The Mozart Club.

THE Mozart Club, composed of pupils of George F. Granberry, was entertained at its December meeting by Mrs. Clarence W. Seamans, at her residence, 789 St. Mark's avenue, Brooklyn, on Thursday afternoon, December 28. The club had as guests of honor Mr. and Mrs. Reinhold Faeltz, who came over from Boston especially for the occasion. A program of selections from Mozart, Beethoven, Tchaikowsky and other composers was presented by Dorothy Hand, Dorothy Seamans, Marion Barlow, Frances MacDonald and Coles Hegeman, Milton MacDonald, Donal MacDonald and Kenneth Campbell, all of whom have had lessons for only one season, yet played from memory and transposed fluently, musically and correctly. Two advanced students, Stella Barnard and Theodora Snow, closed the program with selections from Heller, Ravina and MacDowell. Miss Waldo sang Mozart songs in a most charming manner. Reinhold Faeltz spoke of the work of the Faeltz School in Boston and also of the Faeltz System and of its introduction into various parts of the country. He congratulated Mr. Granberry, who was for eight years a member of the faculty of the Faeltz School, on his successful work in New York city.

The magnificent music room of the Seamans mansion is an ideal place for the performance of piano, vocal or chamber music, and it is a pleasure to record the fact that it is used for the encouragement and furtherance of musical education. At the conclusion of the recital Mrs. Seamans invited the guests into the dining room, where refreshments were served.

Leo Schulz Quartet Concert.

THE Leo Schulz Quartet will give their first subscription concert at Knabe Hall Monday evening, January 8. Louis Victor Saar will be the assisting pianist. The following program of novelties will be played:
Third Quartet, op. 18, F major.....Wihl. Stenhammar
Sonata, op. 44, G major, for Violin and Piano.....L. V. Saar
Maurice Kaufman and the Composer.
Fifth Quartet, op. 70, D minor.....Alexandre Glazounov
The entire program is performed in America for the first time.

NEWARK.

NEWARK, N. J., December 28, 1905.

NEWARK has had many of the good things in the musical world, and there are still more to follow. The Savage Opera Company opened the season. Kubelik has come and gone and left his impression on the large audience that gathered to listen to his marvelous playing; Agnes Gardener Eyre was the pianist with him. Michael Banner is engaged to teach at the University of Music. The Schumann String Quartet had Dr. Carl E. Dufft and introduced Flora Karp Heilborn. One of the good things to come will be the concert by the Schubert Society, that will have the assistance of such distinguished artists as Corinne Rider-Kelsey, Grace Embler Couch, Theodore Van Yox and Frank Croxton.

Mr. and Mrs. Paul Petry have been very active in musical circles this season. The atmosphere of their life is thoroughly artistic. Mr. Petry is a baritone, Mrs. Petry an accomplished pianist.

A quartet composed of Mary Currie-Laterman, soprano; Julia Brocker, alto; John Phillips, tenor, and Charles Powell, bass, that forms the choir of the Second Presbyterian Church, will present "In a Persian Garden" in the church the latter part of January.

Residing in this city is Louise Oliver, possessor of a contralto of unusual range and melodious tones. Another singer of whom Newark may justly feel proud is Orrie Kinsey Taylor.

Celeste S. Henderson, teacher of the Leschetizky method of piano instruction, is also an excellent accompanist.

Musicians who are professionally engaged, amateurs, or lovers of music who wish to begin their subscription for THE MUSICAL COURIER with the January numbers may do so through the correspondent. With every week THE MUSICAL COURIER increases in interest, and no one, even the least in the world of music, should be without it.

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Zoellner to Sail.

HEINRICH ZOELLNER, a former conductor of the Liederkrantz Society, who has been visiting here, will return to Germany on Thursday. His home is in Leipzig. The Liederkrantz Society gave him a dinner last week.

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What the Jury Thinks.



"Goetterdaemmerung," December 22.

THE NEW YORK HERALD.
It is difficult to recall a previous performance of the music-drama in which Nordica's dramatic treatment of the role has been finer.

The New York Press
Knote's performance at times rose to fine heights of dramatic expressiveness.

The World
Vocally Nordica was not impressive.

The New York Press
Nordica is * * * a bourgeoisie Brünnhilde, absolutely wanting in exaltation, nobility and passion.

The Globe
Nordica outdid herself. Rarely has she so completely identified herself with the part she was acting.

THE EVENING MAIL.
Nordica's voice had not the freshness and elasticity demanded.

THE EVENING MAIL.
Homer as Waltraute kept the scene on a plane of fine and lofty restraint, suggesting ample power in reserve.

The Evening Post.
For the most part, Hertz conducted admirably, with due regard for the tender, romantic, sylvan episodes as well as the moments of tonal sublimity.

"La Favorita," December 23 (Matinee).

The New York Press
Walker sang her music far more effectively than at previous appearances in this role.

"Rheingold," December 25.

New York American
Van Rooy had all the dignity that one expects of Wotan.

The Evening Post.
The performance as a whole was exceptionally enjoyable.

The Evening Post.
The Rhine maidens gave quite a good account of themselves in the final trio.

The New York Press
Her Brünnhilde never was a truly impressive characterization. * * *

THE NEW YORK HERALD.
He was least satisfying when the role presented dramatic stress.

THE NEW YORK HERALD.
She has not this season been in such splendid voice.

The New York Times.
Nordica's Brünnhilde has passion, grandeur and tragic poise.

The New York Times.
Her impersonation has not the elemental power, the irresistibly moving qualities that have been exhibited here in the past in this part.

The Evening Post.
She was in particularly good form, and she sang with as much fervor as beauty of voice. * * * There was a glorious mountain freshness in her song.

The Sun
She missed, as she has always done, the portentous thrill of the thing.

The New York Times.
Hertz let the orchestra loose with all the sonories of the brass that were beyond all measure and out of all proportion.

The World.
Burgstaller has caught the subtlety of the part of Loge.

New-York Tribune.
The orchestra was woefully discordant.

The World.
Fremstad was not in good voice.

The New York Times.
The effects of lighting and of scene transformation were more skillfully wrought than they have been in the past.

The Sun.
Weed was Freia—more gloom.

The New York Times.
Goritz has fallen into certain exaggerations that mar the effect of his impersonation.

The Evening Post.
Goritz's utterance of the curse was a masterpiece of dramatic vocalization and acting; it made the chills run over one.

Mme. Gadski's Recital, December 26.

New-York Tribune.
Frank La Forge played all the piano parts very beautifully.

The Evening Telegram
The program was selected with great thought, to prevent monotony.

The World.
Here is a voice of remarkable freshness and virile beauty, wonderfully trained and effective. With strength and youth mirrored in her voice she is able to sing a long program with no sign of fatigue.

The Evening Telegram
La Forge's song was exquisite.

The Globe
For one thing, he has not a particle of histrionic subtlety.

The Evening Post.
The conductor and his band had one of their best days.

New-York State Journal
Fremstad's voice was so beautiful that Wotan should have been jealous of her.

The Globe
Cloud drops parted to disclose vistas of shifting scenery, lights glowed and died out with no apparent reason, the whole business of the swimming Rhine daughters could not have been more clumsily contrived. The noises of the shifting scenery, too, once threatened to drown the orchestra.

The New York Times.
Weed's Freia was creditable.

The Evening Post.
We have heard some excellent Alberichs in this town, but Goritz's overtops them all.

New-York Tribune.
Goritz at the climactic scene of the curse, the real psychological moment of the prologue, and one of vast import for the entire tragedy, dropped into vulgar melodrama, and, to the utter destruction of the solemnity of the scene, injected outbursts of hoarse laughter.

THE EVENING MAIL.
The singer was evidently handicapped by the accompaniments of Frank La Forge, which were monotonous in tempo, trivial in expression, and often absolutely incorrect in their harmonies.

"Siegfried," December 27.

The Sun.
The only important respects in which the performance differed from its predecessors were * * * and the uncommonly bad singing of Miss Weed.

The Evening Sun.
The joyous tones of Knote were the best young Siegfried alive.

THE EVENING MAIL.
Knote's voice kept its freshness and elasticity to the end. * * * In the whole of the final scene the tenor was at his very best.

The New York Times.
Van Rooy was rougher and more unmusical in voice than he usually is.

The World.
Van Rooy's Wanderer was excessively and unnecessarily brutal at times, this singer forcing his voice to extremes of loudness.

THE NEW YORK HERALD.
Madame Jacoby was a much better Erda than before.

Oratorio Society Concert, December 28.

The Sun.
Mrs. Rider-Kelsey is not a familiar acquaintance to local concertgoers, and unless she sings more artistically than she did yesterday she is likely to remain a stranger. Her voice is excellent and ought to suit "The Messiah" music, but she was a long way from its style.

New-York Tribune.
Handel's familiar music was sung admirably by the chorus, and the solo quartet was the most efficient that New York has heard for several years.

The New York Press
Kirkby-Lunn indulged freely in those subterranean croakings which, it would seem, are favored in England.

The Evening Telegram
He was, if one might use such an incongruous term, an automaton vibrant with temperament and feeling. His hands were part of the music, and throughout the entire program he did not once use notes.

The Evening Post.
There was much to praise in her singing. It was pure in tone, correct in intonation and fervent in expression.

The Globe
No one ever sang the part as Jean de Reszké did.

The Globe
His voice showed the strain of the long and trying part in the difficult, sustained music of the closing scene.

The Globe
Van Rooy was all that could be asked for.

The Evening Sun.
Where another Wotan after Van Rooy?

THE EVENING MAIL.
She was quite unequal to the imposing vocal task that Erda presents.

New-York Tribune.
Mrs. Rider-Kelsey, a young singer with a fine voice, fine art and still finer musical instincts. Her manner was in all things responsive, her phrasing exemplary, and the management of her breath masterly. A welcome addition she is to the steadily increasing ranks of oratorio singers.

The Sun.
It is hardly worth while to make extended comment on the performance. Its general spirit was dull and listless.

New-York Tribune.
* * * Madame Kirkby-Lunn, whose conception of the style demanded by the music is fine, and whose voice is delightful in volume and quality.

THE NEW YORK HERALD.
Bispham's singing was uneven in merit.

THE EVENING MAIL.
David Bispham, whose never failing earnestness and intelligence make impressive his singing of the bass solos in "The Messiah."

The Evening Telegram
Of the four soloists, Corinne Rider gave best satisfaction.

THE NEW YORK HERALD.
Madame Kirkby-Lunn took the first solo honors.

THE NEW YORK HERALD.
Rider-Kelsey sang her numbers with little distinction.

The Evening Telegram
Rider-Kelsey's voice is particularly well adapted to that class of work.

William Beard in Texas.

WILLIAM BEARD has just returned from a recital tour through Texas, where he pleased his audiences immensely. At Waco the musicians and the public were so enthusiastic that they called him back from Chicago to sing in the "Messiah" within four weeks of his first recital. On the first trip he sang twice in Ft. Worth and once each in Waxahachie, Houston, Waco and Weatherford. He was greeted by large audiences, and, as his press reports show, sang in that artistic manner which has won him the high place he holds among Chicago musicians. Since his return from the oratorio engagements at Waco, Mr. Beard sang on Christmas Eve at Evanston. His future dates include an appearance with the Milwaukee A Capella Choir in Bach's "St. Matthew" passion music and a series of three recitals, which he will give in Cable Hall on the afternoons of January 18, February 21 and March 29. In these recitals he will introduce a number of new compositions, among them the songs by Ottokar Novacek, published after the composer's death. Excerpts from the Texas reports are as follows:

Mr. Beard showed great vocal gifts in all his numbers and his work in each was such as to challenge the admiration of every one present. His rendition of Schubert's "Wohin" was exceedingly pleasing and he was obliged to repeat it. Another selection that elicited an enthusiastic encore was "The Night Has a Thousand Eyes," by Kidd. "By the Short Cut to the Roses" was the occasion of some beautiful pianissimo singing, and the artist was compelled to repeat it. Altogether the recital was a musical treat and many expressions were heard that Mr. Beard should be secured again if possible.—Waco Times-Herald, November 26.

Mr. Beard sang the bass solos of the oratorio to the eminent satisfaction of all. With intelligent interpretation and with fervent sympathy he rendered his parts like the artist that he is. His singing of "Why Do the Nations Rage?" will not soon be forgotten by those who heard him.—The Waco Times-Herald, December 20.

He came highly recommended and left a thoroughly satisfied audience. His voice is a powerful one, deep, rich, full and of unusual range. His numbers were such as to require an immense range of voice. At all times his tones rang out clear, true and resonant and with fine dramatic effect.—The Fort Worth Record, November 22.

Second appearance in Fort Worth. Three solos were contributed by William Beard, baritone soloist. He is a magnificent singer.—The Fort Worth Record, November 27.

Mr. Beard was the assisting vocalist, and he was greeted with prolonged applause. After singing Mr. Kidd's setting of "The Night Has a Thousand Eyes" he very graciously shared the honors with Mr. Kidd. "By the Short Cut to the Roses" was particularly pleasing and his group of German songs was his best work of the evening.—Houston Daily Post.

The song recital given by Mr. Beard in the University Auditorium proved to be one of the most artistic and enjoyable entertainments ever given under the university auspices. Every number on the program of fourteen selections made a favorable impression and was heartily applauded.—The Waxahachie Trinitonian.

Musical People.

Terre Haute, Ind.—A number of E. Recklin's pupils were heard in a recital, the program being entirely of classical music.

Reading, Pa.—An enjoyable musicale was participated in by Urania Matz, Viola Johnson, Gertrude Roth and Araminta Schoch.

Earlham, Ind.—A large audience was present at the recital given by Martha Schneider, Mabel Stewart and Miss Stanley.

Benton Harbor, Mich.—At a piano recital given in Library Hall pupils of Artelia Bell were heard.

Marquette, Mich.—Pupils of Mlle. Olivier gave the recital by students of the Studio of Music.

Madison, Wis.—The University Orchestra has just begun its second year with a concert that interested the large audience present. E. J. Bredin sang the aria from "Pagliacci" and was encored.

Elmira, N. Y.—The second December musicale has been given by pupils of Georgianna Palmer. Sally Palmer sang a group of songs.

Terre Haute, Ind.—Pupils of Otilie Schwedes were heard in a studio recital.

Greenville, S. C.—The Conservatory of Music of the Female College gave an invitation concert. Instructors and students took part and it was under the direction of Mr. Hubbard.

Springfield, Ohio.—The recital by pupils of Mrs. Robert D. Brain was largely attended.

West Liberty, W. Va.—A large audience assembled for the recital given by Mrs. L. Hennig-Sherman, Alice Ridgely, Bertha Sprague and Anna Kemp.

Benton Harbor, Mich.—Pupils of Hazel M. Jackson gave a program consisting entirely of four-hand numbers, chosen from Schumann, Wagner, Verdi, Schubert, Martin, Petrie and Webb.

Mannington, Va.—Ella Mattingly, Mary Nuzum, Nellie Manley and Esta Crowl took part in the recital by the pupils of Frances L. Rathbone.

Pontiac, Mich.—Pupils of Elizabeth Thorpe were assisted by Robie Clendenning in their recital.

Mt. Pleasant, Pa.—Miss Harighorst is director of the German College Conservatory of Music, and her pupils were heard in a fine recital recently.

Sioux City, Ia.—Twelve of Mrs. F. E. Gardner's pupils gave a program at her home.

"The Messiah" Beautifully Presented.

CHRISTMAS without performances of "The Messiah" would lose much of its religious significance. The annual performances of Handel's immortal oratorio by the New York Oratorio Society are events that are looked forward to with enthusiasm by a class of people that must authentically be classed as "best." Both performances last week—Wednesday afternoon and Thursday evening—attracted great audiences to Carnegie Hall. Every seat was occupied and a number stood in reverential attitude to listen again to the old, yet ever new story, of "The Messiah" and His earthly pilgrimage.

The choruses were splendidly sung. The vast assemblages were swayed by the triumphant "Hallelujah," under the leadership of Frank Damrosch. The orchestra played beautifully, and especially praiseworthy was the performance of the "Pastoral" symphony. Mr. Damrosch's thorough drilling of our Oratorio Society has accomplished results that all musicians and music lovers will applaud. The singers responded nobly to every nod and motion of the leader, and what is more important, infused their singing

with the true devotional spirit. New Yorkers have reason to be proud of the recent achievements by the Oratorio Society.

The soloists, Corinne Rider-Kelsey, Kirkby Lunn, George Hamlin and David Bispham, had a share in the glory of both presentations. These distinguished artists have sung many times in Handel's Christmas oratorio and on this occasion they sang the familiar airs and recitatives with the beauty and dignity that are inspiring.

Mrs. Kelsey, a young resident singer, has within a year advanced to command rank on the concert stage. She has a rarely beautiful soprano voice and the seriousness that is unusual in youth.

Madame Lunn is one of England's representative singers. She has a contralto voice of magnificent quality and range, and the versatility that brings success in all lyric endeavors, oratorio, concert and opera.

Mr. Hamlin is a tenor who has won renown in two worlds by his remarkable aptitude in singing some of the most difficult music ever written. He excels in oratorio and especially impressive last week was Mr. Hamlin's delivery of the opening recitative, "Comfort Ye, My People."

Mr. Bispham has made a record in "The Messiah," as he has in opera and as a lieder singer. It would be interesting to chronicle how many times Mr. Bispham has sung in Handel's work. Last week he was in very good voice and had his usual success.

Tuesday evening, February 20, is the date of the next concert by the Oratorio Society. The work announced for presentation that night is Handel's "Judas Maccabeus."

MUSIC IN CONNECTICUT.

NEW HAVEN, December 29, 1905.

WHAT brings 3,000 people to the concerts of the New Haven Symphony Orchestra and New Haven Oratorio Society? There are at least two reasons for this—3,000 people love good music and the prices charged are within the reach of all.

Some twenty years ago the Dorscht Lodge gave Sunday night concerts for their friends. The programs then were made up largely of popular dance music, &c., for the reason that musical taste was rarely above such an order of things and then the players were, in many instances, incapable of heavier works.

Finally the concerts were given in the Hyperion Theatre with much of the better music on the programs.

From the body of musicians was formed the nucleus of the present New Haven Symphony Orchestra, which today is unsurpassed by any resident orchestra in the country.

Dr. Horatio Parker, who conducts the Symphony as well as the Oratorio Society, has given much of his time and energy toward the brilliant success now achieved in local musical matters. Not only has the Symphony and Oratorio Society reached a high standard of proficiency, but Mr. Parker himself has gained a notable position as a director.

The sale of the seats is as follows: Tickets for the series of five concerts are sold to the first subscribers for \$4, which entitles them to the choice of the best seats; then what is termed a teacher's ticket is placed on sale a day or two later and the five concerts sold to them at \$1.50, which price covers the best seats remaining. Lastly a students' course ticket is sold for \$1, good for anything left in the house. A similar plan has been followed by the Oratorio Society. There are also artists' concerts given during the season and holders of these tickets are privileged to a reduction of 25 cents on each ticket bought.

These facts have done two things, i. e. placed the organization on a fine financial basis, which, of course, is absolutely necessary for success, and secondly, are giving us the best there is in music, which is proving of educational advantage to a wonderful degree. A. E. LEOPOLD.

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HOTEL CECIL, LONDON,
DECEMBER 20, 1905.

THE autumn season has been prolonged beyond its usual length this year. Last week there were many interesting concerts, and there have even been some this week.

One of the best of the last few days was Steinbach's performance with the London Symphony Orchestra last Thursday. He is a conductor who gets the very best out of that orchestra, and he makes them play with wonderful brilliance and warmth of tone. His reading of Brahms' second symphony, which was again conducted by him, is now very well known here, and it is a superb one. Especially in the finale, Steinbach is splendid, and the whole symphony seems in his hands different to what it does in anyone's else.

But perhaps the best work of the afternoon was the playing of "Till Eulenspiegel." Steinbach entered completely into the spirit of the music, and the perfect lucidity of every detail was as remarkable as the unity of the whole conception.

People are just beginning to realize how much more necessary a good modern conductor is for the proper rendering of Strauss than for any other composer.

The Queen's Hall Orchestra Symphony concert on Saturday was another feast of fine playing. In Mr. Wood's orchestra the players are not of such individual merit as in the London Symphony Orchestra, but as an orchestra they have a greater unity, under Mr. Wood's master hand, which the other organization does not possess.

One must admit that Mr. Wood's policy, when he reformed his orchestra, of requiring complete control of the players, is now justified.

On Saturday the refinement of tone, the phrasing and the delicacy of finish were something remarkable. The symphony was Schubert in C, the one of "heavenly" length. Mr. Wood dealt lovingly and tenderly with its

inexhaustible store of beautiful melody, and the performance was most enjoyable. The playing, especially in the slow movement and the finale, approached as near perfection as one could wish.

The other items on the program were equally pleasing. The soloist was Ada Crossley, who sang the beautiful "Inflammatus" from Dvorák's "Stabat Mater" with true dramatic instinct and much beauty of vocalization. The concert opened with a splendid performance of "Leonora" No. 3, and closed with Rimsky-Korsakoff's clever "Caprice Espagnol."

The Hambourg concert last Wednesday at Queen's Hall realized over £200 (\$1,000) for the benefit of the suffering Jews in Russia. The program was all Tchaikowsky. Mark played the first concerto in fine style, and Boris displayed his uncommon gifts as a cellist in the "Rococo" variations. Jan, who has not appeared much in England, so far, won much praise for his rendering of a movement of the violin concerto, and Landon Ronald gave a good rendering of the fifth symphony.

Mischa Elman, I learn, has just been engaged to play at the Birmingham Festival next October. He will be the youngest artist who has appeared at the Festival, which is now the premier one in the country.

Looking over the program of the arrangements for the meeting next January of the Incorporated Society of Musicians (a body of respectable old pedants), I noticed that a gentleman named H. A. Keyser is to lecture upon "Richard Strauss and the Graveyard School!" The lecturer has also arranged to touch lightly upon such topics as "causes of deterioration in modern music" and "selection of morbid and unsuitable subjects." The delightful part of it is that one section of the lecture is solemnly entitled "Dangers of Settling Down Into One Groove!"

For some two or three years past there has been a desire in the North of England to have a performance of the "Ring" at one of the big towns, preferably Sheffield. The idea is now taking definite shape and the organizers of the scheme are endeavoring to arrange a performance for next year. The services of Mr. Wood and the Queen's Hall Orchestra have been promised, and Charles Manners (of the Moody-Manners Company) will undertake the task of producing the cycle. The latter has, I am told, approached ten towns in the North on the subject, and got them to each guarantee £2,000 toward the project. The chief difficulty at present is a lack of singers. The cycle would be given in English, and we have not an overwhelming supply of native singers familiar with the "Ring" music. It may be pointed out that both "Die Walküre" and "Siegfried" have been given in the provinces before now, so that the chief difficulty, both as to staging and singing, would lie with the other two operas.

Most of the critics who went to hear the new symphonic poem by Georges Dorday (of whom I spoke in my last letter) at the Crystal Palace last Saturday thought that the composer was a French writer hitherto unknown here. It now appears that Georges Dorday is merely a nom de plume of one of the members of the London Symphony Orchestra (which played the work on Saturday). Judging by the scoring, which was somewhat strepitous, I should think that the composer belonged to the brasswind. The composition was not a particularly brilliant or original work, but the orchestra should be proud of having men in its ranks who can write music so well. There are two other composers in the orchestra—W. H. Reed, one of the first violins, who has had works produced at the Promenades, and at the Philharmonic concerts, and J. Wilcocke, who has written a brilliant concertstück for his instrument (the piccolo) and orchestra.

Plunket Greene also gave a recital on Friday afternoon at Aeolian Hall. His artistic gifts are undeniable, but he always spoils his performance by uncertain intonation. He sang the six "Weihnachtslieder" of Peter Cornelius and songs by Parry, Vaughan Williams and others.

Maud McCarthy will give three violin recitals at Queen's Hall on February 1, 13 and 27.

Queen Alexandra was present at a big concert in aid of the unemployed, which was held at the Albert Hall yesterday afternoon. In the list of artists, all well known people, I noticed the name of Karl Klein, the young American violinist, who, as I have already chronicled, has made such a favorable impression here. Mr. Klein played Ernst's "Otello" fantasia. C. P. Little, the well known London correspondent of the New York Herald (Paris Edition), organized the concert, and its success, financial and artistic, was mainly due to his efforts.

On the 12th inst. the Hambourg Conservatory gave its inaugural musical soirée at the Salle Erard, and a large

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and fashionable audience was entertained by music performed by professors of the Conservatory.

The music schools have given concerts during the past few days. The Guildhall School of Music held a pupils' orchestral concert last Wednesday evening. The students' orchestra played Goetz's overture, "Frühlings," the overture to Gounod's "Le Médecin malgré lui," and provided the accompaniment to Rubinstein's D minor piano concerto (played by Gertrude Meller). Gluck's "Divinités du Styx" (sung by Miss E. Cotton) and "But Who May Abide" ("Messiah"), which was sung by C. F. Chatfield.

The Royal Academy students gave an operatic concert in the afternoon of the same day, presenting the second act of "Martha," and the tavern scene from "Carmen." In the latter Edith H. Coish, in the title role, gave a performance of marked merit.

The Don José of the occasion was a Mr. John Bardsley, who sang the "Flower Song" very finely.

At the Broadwood concert of last Thursday evening the chief feature was a new piano quintet by Vaughan Williams, a rather uninteresting work. Plunket Greene sang songs by Schumann, Somervell, Walker and Korbay.

Among forthcoming concerts announced for the new year are a Beethoven recital by Frederic Lamond, on January 20, at Bechstein Hall, and a vocal recital by Camilla Landi, on February 10, at the same place.

At the first smoking concert of the season, of the Royal Amateur Orchestral Society the soloists were Amy Castles, Plunket Greene and Karl Klein. The last named had great success in violin solos by Wieniawski, Ernst, and Victor Herbert. The orchestra, conducted by Ernest Ford, did good work in Mozart's "Zauberflöte" overture, two Bavarian dances (Elgar), prelude "Pelléas et Mélisande," (Fauré), &c.

Safonoff arrived in London yesterday en route for New York and sailed to-day on the Celtic.

Frederick Warren is at present on tour in Ireland, singing in "Maritana," "The Daisy Chain," &c.

More Praise for Schenck's "Valkyrie."

THE Boston Globe says: "Wagner's music drama was admirably sung and adequately staged, and Mr. Schenck's orchestra interpreted the difficult and sombre music with a skill that was highly satisfactory. The vivid contrasts introduced in Wagner's instrumentation was given effectively, especially the gentler motives. Mr. Schenck read the score with an evident understanding of its full meaning and each episode and characteristic motive was fully accentuated, and all the musical coloring was shown or suggested in a way that gave evidence of his skill as a conductor. 'The Ride of the Valkyries' went with a splendid swing and verve."

KANSAS CITY.

KANSAS CITY, Mo., December 29, 1903.

KANSAS CITY musical people were too busy this week to think of news items. They were all well remembered on Christmas, the lists of presents being both long and handsome, and these are the absorbing topics of conversation yet.

All the churches gave very interesting programs last Sunday, and music played the prominent part.

A gentleman who has \$50,000 to invest is figuring on the erection of a Symphony Hall in Kansas City, and it has been suggested to him to get other capital added to his investment and make the building a large one, with nicely arranged studios on the upper floors, and turn it into a musical building. The city is badly in need of the hall, and the musical people here will be glad to have it, for it will probably not only mean the organization of a new symphony orchestra, but will give a place where musical events will have a proper setting. The new building for the use of musical people is just as badly needed, however, and it is hoped that the building will have ample proportions when it is finally begun, for it will certainly then have the hearty support of all the musical people.

Rudolph King's many friends in Kansas City are glad to hear that he is to again locate here. He has written that he will be back by the first of January.

The big charity concert which was to have been given this week has been postponed, the new date not having been definitely selected as yet.

Charles Edward Hubach and his assistant, Blanche Lyons, represented the State University of Kansas at the State Teachers' Association meeting, held in Topeka, in a song recital. Harriet Griesinger assisted at the piano. Mr. Hubach is preparing to take up Gounod's "St. Cecilia Mass" for vesper services at the University.

Franklyn Hunt and Prof. F. N. Hair have just returned from Baldwin, Kan., where they participated in a program at the Baker University, given on the anniversary of the Delta Tau Delta fraternity.

Stella Heyer Morse was the soloist at the Church of This World on December 24, and sang "The Mission of a Rose," by Cowen.

Genevieve Lichtenwalter had to postpone her trip to Superior, Neb., where she was to play before one of the leading clubs of the State, the meeting having been postponed on account of the serious illness of one of the prominent members.

The Kansas University Glee Club is to give a concert in Kansas City at the Bales Avenue Baptist Church the latter part of January.

Pupils of Myrtle Randolph will give a recital in the auditorium of the University Building next Tuesday evening, January 2. Miss Randolph will have the assistance of Virgil V. Holmes, the baritone.

Lawrence Robbins is preparing to give a final organ recital at the First Presbyterian Church, and will be assisted by Allee Barbee, the pupil of Jennie Schultz, whose voice was so highly praised a couple of weeks ago by Mr. Russell.

Cora Palmer, a pupil of Ella Backus Behr, now located in Oklahoma, is spending the holidays in this city.

S. Ellen Barnes left the city this week for a stay of six weeks in New York, where she will receive instructions on the piano from Rafael Joseffy. During her absence her class will be looked after by Mary Beckham.

Louise Parker has closed her studio until January 3, and is enjoying the holidays.

Stella Heyer Morse is planning a series of pupils' studio recitals and entertainments after the first of the year.

Christine McConnell, second soprano of the Kansas City Ladies' quartet, and a pupil of Jennie Schultz, has accepted the position of first soprano of the Calvary Baptist Church.

The Kansas City Musicians' Union held its annual election of officers, the following being chosen:

President—Dr. E. M. Miner.
Vice President—Walter French.
Recording Secretary—William S. Rose.
Financial Secretary—Sam S. Smith.
Trustees—P. W. Ditch, Frank Lott and Joseph Veil.
Executive Board—R. A. Bello, H. O. Wheeler, Perry Johnson, John Luchsinger and Frank Coruthers.
Custodian of the Banner—Wiley Hughes.

Maude Hedrick gave a pupils' piano recital yesterday afternoon in Warwick Hall. The pupils participating were: Myrtle Burton, Mable Johnson, Nelle Neal, Frances Teter, Edna Simcox, Frances Simcox, Stella Coyle, Lena Wiedenman, Fredonia Southard, Lou Long, Ella Scott, Ruth Dawson, Arline Wagner, Irene Minnis, Helen Wiedenman, Claudine Gossett, Genevieve Wiedenman, Tillie Endres, Irene Murdock.

F. A. PARKER.

Bessie Tudor in Oratorio.

BESSIE TUDOR, the soprano, sang in Gaul's "Holy City" at Morristown, N. J., on December 17, and in a special holiday program on December 23 at Briarcliff Manor, N. Y.

Miss Tudor's high standard of work is bringing her many engagements in oratorio, for which she is well prepared, having an extensive repertory and an experience extending over several years of successful appearances.

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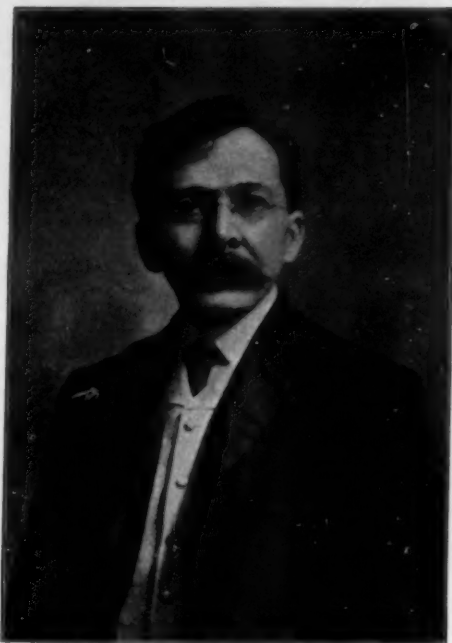
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WOLLE IN THE WEST.

ALTHOUGH but a short time has elapsed since Dr. J. Fred Wolle has entered upon his duties as head of the musical department of the University of California, says the Musical Review, his strong musical personality has already made itself felt in all those circles with which he has come in contact. Thanks to his extreme tact, his nobility of soul, his characteristics as a typical gentleman, and, above all, his sound musical judgment and scholarly attainments, he has won for himself the highest respect and deepest admiration of all serious musicians who had the honor to make his acquaintance. He has also endeared himself to those who are fortunate enough to sit at his feet imbibing the knowledge he meets out to them. Nothing more fortunate could have happened to the musical interests of the Pacific Coast than the appointment of such a musical personality at one of the country's leading educational institutions. In this connection it is but just to bestow credit upon President Benjamin Ide Wheeler, for his keen foresight and his unerring judgment in the selection of such an important factor destined to play the leading role in the musical development of the Pacific Coast.

During the short time of his activity Dr. Wolle has accomplished two gigantic enterprises which before his advent to this Coast had been deemed impossible. He has organized a monster chorus of over 300 voices at the State University, who are now rehearsing with astonishing success the great oratorio of "The Messiah," which will be ready for public performance next spring, and he has secured financial backing for a series of six symphony concerts to be given at the Greek Theatre, commencing February 15, 1906. At no time has musical development seemed so encouraging as it does now, and Dr. Wolle is entitled to all the credit for having put his shoulder to the wheel and made a start which promises great things in the future and which establishes once for all the fact that he will become the tone giving figure in music on the

Pacific Coast the minute he has succeeded in bringing his brilliant plans to a successful conclusion, and as to his capability to do so there is not the slightest doubt in my mind.



DR. J. FRED WOLLE.

Therefore I say you may keep your eye on Dr. J. Fred Wolle. He has formulated plans that will astonish the

musical world, which needs a little shaking up hereabouts at this time. He proposes to organize a big oratorio society to be used in connection with his huge University Chorus, and he contemplates with this combined organization to present Bach's great Masses in the beautiful surroundings of the Greek Theatre. This ideal place is particularly suited to the exploitation of the voice and I am positive, as soon as Dr. Wolle has his plans regarding the orchestra and monster chorus well in shape, people from all over the State will come to hear his brilliant musical festivals. To successfully carry out his ambitious plans, Dr. Wolle needs the combined assistance of our local singers and I sincerely hope that no petty jealousy nor injurious idleness will interfere with Dr. Wolle's plans. Our prominent local singers have sung so often for musical clubs, have offered their services so repeatedly to affairs one-tenth as important as these California Music Festivals will eventually become that it is their absolute duty to assist Dr. Wolle in his praiseworthy enterprise and at least in the beginning help him out as much as is in their power. When these festivals are once a success they will become a source of material benefit to every one engaged in the profession and the financial prosperity is bound to reflect markedly on everything musical hereabouts. But there must be a beginning, and every local artist who is asked by Dr. Wolle to lend his or her aid should not hesitate for one moment to put him or herself at the disposal in order to win glory and success. Wolle achieved both right in Bethlehem, Pa., where he was born April 4, 1863.

Tenor Carrie Engagements.

GEORGE C. CARRIE, the tenor, sang ten times in concert between December 13 and 25 in "The Messiah," "Coming of the King," "Messe Solennelle" (at the Church of the Ascension), a miscellaneous concert at Paterson, N. J., and Manhattan.

Other dates are as follows: January 3, private musicale, Brooklyn; January 10, concert, Knickerbocker Field Club, Flatbush, L. I.; January 24 and 25, two operatic performances in costume, private club, Brooklyn; February 7, soloist, Marcy Avenue Glee Club concert, Brooklyn; (date not set) recital, Jersey City, N. J.; February 28, Amateur Glee Club concert, Aeolian Hall, New York.

Some recent press notices follow:

Mr. Carrie, the tenor soloist, was very satisfying. The Arions would do well to keep Mr. Carrie on their list of available tenors for future use. His singing of "Heavenly Aida" (Verdi), was marked by intelligence and thorough understanding of the operatic requirements of the number.—Daily True American, Trenton, N. J.

Mr. Carrie's magnificent breath control enabled him to do anything he wanted with phrasing a composition. His tone is good, rich and of sufficient volume to carry a good performance. He was well received, and after his delightful singing of his group of songs, was forced to respond to an encore.—Daily State Gazette, Trenton, N. J.

Of the soloists, Mr. Carrie, the tenor, who has profited by his studies under Sbriglia, in Paris, aroused the greatest enthusiasm evoked during the evening by his fervent and artistic singing.—The Newark Evening News, Newark, N. J.

Corinne Wiest-Anthony Praised.

CORINNE WIEST-ANTHONY sang at an organ recital in the Lutheran Church of Waynesboro, Pa., November 8, and next day the Herald said:

Professor Fry was assisted by Mrs. Corinne Wiest-Anthony, a charming and gifted soprano, of Philadelphia, who sang with delicious effect "With Verdure Clad," from "The Creation," and "The Lord Is My Light," by Marsh. The audience was so thoroughly charmed by Mrs. Anthony's clear, musical and splendidly trained voice, that a request for another number was sent up, to which she graciously responded. Mrs. Anthony captivated all and it is to be hoped this may not be the last time she will be heard here. She was the recipient of a gorgeous cluster of chrysanthemums.

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Anita Rio's Triumph in Chicago.

MADAME RIO sang "The Messiah" with the Chicago Apollo Club December 24 and 25 and created a furore. So great was her success that she was immediately engaged by the Amateur Musical Club to give a song recital on January 13, also by the Thomas Orchestra for the concert on February 8, 1906.

The following press notices are from the Chicago papers: Madame Rio is a soprano so delightfully satisfying that the query: "Why have we not heard her here before?" naturally arises. Her voice is a high soprano of the most beautiful clarity and purity, is not wanting in sympathy, and is so admirably produced and used that listening to her is a joy. She sang all of her solos last evening from memory, and with a technical surety, a perfection in enunciation, and a fine emotional expression that made her performance truly notable. Her future appearance here will be awaited with pleasant anticipation.—Chicago Daily Tribune.

Madame Rio, who sang her part without the score, has a voice of decidedly fresh and attractive quality, and she displays a finely cultivated art in its use.—The Chicago Daily News.

The soprano role was sustained by Anita Rio, a New York soprano, who has lately attracted much notice. She has a fresh, flexible voice. * * * She possesses plenty of temperament and sings with refreshing animation. She has, further, that rare virtue among women and singers, an appreciation of rhythmical values. She scored a profound success.—The Chicago Inter Ocean.

The soprano, Anita Rio, is one of the most accomplished exponents of oratorio to whom Chicago has listened. She has a voice of light cast, exceptional clearness and carrying power, but rich, sympathetic to a degree and remarkably in tune with itself.

She sang entirely without the score, a model proceeding. She sang the trying "Rejoice Greatly" with brilliancy and finish, and the "Come Unto Him" with a purity and earnestness which were affecting and convincing.—The Chicago Examiner.

Madame Rio has not before been heard in Chicago. She has a voice of pleasing sweetness, purity and evenness, admirably adapted to oratorio work. It is clear, bright and fresh, and has in addition a delightful tone quality. In the air, "Rejoice Greatly," she showed excellent command of vocal technique, and in the air, "I Know That My Redeemer Liveth," she gave evidence of a well defined idea of color. She sang the music without notes and with fine artistic finish.—The Chicago Evening Post.

Edward Strong's Western Tour.

EDWARD STRONG, tenor, made a tour through the Middle West last month, singing a dozen times, and winning many praises on all sides. Re-engagements were made in some cities. Of his singing Ohio and Iowa papers reported:

Mr. Strong sang here a few years ago, and we hope he has come to stay; whatever good impressions we had formed of him were doubly strengthened by his work in "The Messiah." He combines the true religious spirit with his music, and stands out as the most expressive singer of the evening. The feeling shown in "Thy Rebuke Hath Broken His Heart," and "Behold and See" completely held the audience. Mr. Strong sang "Thou Shalt Dash Them," superbly. His work was artistic, broad and expressive.—The Oberlin Tribune.

Mr. Strong delighted the audience; from his opening number to the last note, every tone was beautiful. His voice of bell-like purity, his distinct enunciation, his artistic style, musicianly phrasing and interpretation charmed all. (Messiah.)—The Athens, Ohio, Daily Messenger.

Mr. Strong delighted his audience throughout; his method and tone production are irreproachable. He is an artist of exceptional gifts, and showed his complete mastery by singing the entire oratorio from memory. His voice is of rare, bell like purity and is backed up by a strong personality.—The Athens, Ohio, Gazette.

Mr. Strong's voice is of splendid range and beautiful quality. His every tone is clear and definite, at times beautifully modulated to wonderful sweetness, and at others fairly making the church ring with its volume, and again displaying exquisite shading.—The Burlington, Iowa, Hawkeye, December 12, 1905.

Mr. Strong duplicated the splendid work of the evening before with the fourth beatitude, his best effort. (The Beatitudes.)—The Oberlin Tribune.

Hjalmar von Dameck Notices.

HJALMAR VON DAMECK, the violinist and teacher, played in concerts in Manhattan December 9, 10 and 18. Appended we translate succinct notices from the German press:

The well known violinist played most charmingly an andante and "Elve's Dance," by Ries; romance by Svendsen and mazurka by Wieniawski, accompanied excellently by Mrs. von Dameck.—The Staats-Zeitung.

The soloist at the Arion "Gesellige Abend," Mr. and Mrs. von Dameck, were brilliant in violin and piano pieces.—The Herold.

At the reception to Herr Fiedler at the New York College of Music, Mr. von Dameck led the string quartet, and played the obligato to songs, in such masterly fashion that Fiedler (the composer of all the music performed) congratulated him, as well as all the participants, with warmth. After playing several solo pieces, he made a short speech, saying that in Von Dameck, Fræmcke, Hein and Bach he found old friends, whose high professional standing and success here in America gave him great joy.—The Staats-Zeitung.

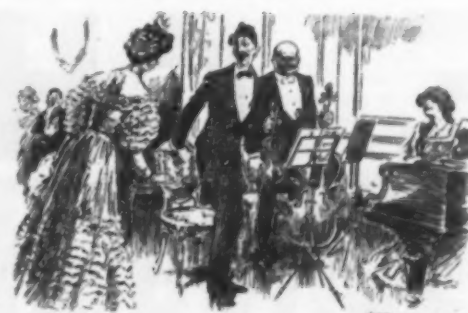
Marum Quartet Concert.

AT Cooper Union Hall, Thursday, January 4, at 8.15 p. m., the first public concert of the first season of the Marum Quartet occurs, Pianist August Fraemcke assisting in this program:

Quartet, op. 64, No. 3.....Haydn
Sonatina, op. 100, piano and violin.....Dvorak
Quartet, op. 2 (First time).....Grieg

The second concert, a Tchaikowsky evening, occurs January 18.

A Misunderstood Phrase.



Violinist (one of trio of amateurs who have just obliged with rather lengthy performance)—Well, we've left off at last!

Hostess—Thank you so much!—Punch.

WALDEMAR LÜTSCHG'S BOSTON RECITAL.

THE young Russian pianist, Waldemar Lütschg, whose appearances with leading American orchestras are earning him the recognition due an artist of extraordinary talent, gave a recital December 18 in Boston, under the auspices of the Faelten Pianoforte School. W. K. Ziegfeld, manager of the Chicago Musical College, with which Mr. Lütschg is connected, received a telegram from Carl Faelten, saying: "Lütschg has phenomenal success. Everybody enthusiastic. He is really great as recital player and fulfilled our highest expectations." The following reports of the recital are from the Boston newspapers:

On his program were Liszt's sonata in B minor, through which d'Albert loves to thunder; the little heard "Sonnetto di Petrarca," and the tarantelle on Auber's "Masaniello," yet show piece of Rosenthal. But Mr. Lütschg thundered only when there was full musical and emotional warrant for mighty utterance, and never once did he use Liszt as a mere vehicle for display. He waved Liszt the virtuoso aside, and bade us listen to Liszt the composer, who wrote the better for the completeness with which he knew the resources and the limitations of the piano. He reminded us by the clarity of his playing that Liszt was a master of musical design, with that high mastery that can blend an old form, as he has bent it in the sonata, to a new range of expression. By the smooth roundness of his own phrasing he showed us that Liszt loved polished detail as well as massive contrasts. He kept the surface of his Liszt gleaming as Liszt should gleam, but underneath were finer shadings and supple variations of rhythm. He found in Liszt and drew forth from him a sense of song that evades many pianists whose virtuosity exceeds their musical imagination. These are qualities that endure, and such a Liszt is the one that more pianists are likely to be playing in 1905. By playing him so in 1905, Mr. Lütschg doubled the impression that he made last October at the Symphony concerts, as a virtuoso who uses his virtuosity as an individual and imaginative musician, with clear sighted intelligence behind. Therein is musical sanity.—The Boston Transcript.

The large audience that assembled at Huntington Chambers Hall Monday evening, December 18, had the good fortune of being present at an extraordinary and memorable concert, the occasion being a piano recital by Waldemar Lütschg, now of Chicago. The virtuoso, still young in years but astonishingly mature in his art, played in one of the Symphony concerts early in the season. The Faelten Pianoforte School displayed wise judgment when they selected Mr. Lütschg for one of their concerts given for the benefit of their students and the public in general.

Such playing as the listeners were treated to is indeed rare, even in these days when piano virtuosity seems to be in the air. Mr. Lütschg surely possesses all the technical accomplishments that nowadays we expect from the artist who appears in the concert hall, but more than that, he is a musician, and apparently a man in peculiar touch with the ideals and secrets of his art. We shall not easily forget the manner in which he conceived and interpreted the B minor sonata of Liszt, the absolute clearness of his execution, yet the fantastic and dreamy tone color that he succeeded in placing on every phrase of this mysterious piece, all in due proportion and intensity. The fugue by Bach never appeared more dignified and impressive than after this sonata by Liszt. It is difficult to describe the impression which the sonata by Beethoven produced. What repose and artistic judgment the artist displayed in every movement. As a rule the applause after single movements of a sonata appears to us out of place, but we must say that the enthusiasm which broke out after the masterful performance of the second movement was perfectly logical and excusable. An audience composed like the one present, knew and felt that they had witnessed an extraordinary exhibition of piano playing.

The second part of the program consisted of well known numbers of piano literature, with exception, perhaps, of the C minor polonaise of Chopin, which is not often met on the programs of virtuosi. All were played with an exemplary accuracy, with well chosen tempi, with utmost refinement, with artistic temperament and pianistic bravura. After the close of the program the audience recalled the artist time after time, and he rewarded their perseverance by playing the Tausig arrangement of the march by Schubert. In many ways this encore was one of the most striking performances of the evening. Such nobility of piano playing, such rhythmical balance, such toying with technical problems, such musical accentuation we have seldom heard in this much abused place. Summing up matters, we hope to hear this artist again.—The Boston Courier.

Mr. Lütschg is an artist with definite ideas of his own. That he was able to sink self in the working out of a given composer's intention was forcibly brought to mind by his truly Beethoven rendering of Beethoven. This we often miss in a player's conception of this particular musical master's works. It was good to hear the time controlled by the notes, the measures beaten out by the tone, beats only—not dependent on the mood of the player and subservient to his oftentimes erratic will. Perhaps the lovely Chopin berceuse was given with the most musical delicacy, and its rare simplicity was made an art. Too often do we hear the cradle song sung and played with a fervor and passion that might herald a martial air or emphasize the imploring plea of a lovelorn lover. No mother crooning to her child would expend such force, such deep emotion. Mr. Lütschg's berceuse was a veritable berceuse, sweet in its wondrous simplicity and fascination.—The Boston Times.

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THE GREAT RUSSIAN PIANIST
WALDEMAR LÜTSCHG

BOSTON.

HOTEL NOTTINGHAM, COPELEY SQUARE,
BOSTON, MASS., December 29, 1905.

THE Christmas season has been prolific of some ambitious and attractive musical functions in and about Boston, with vocal action manifestly in evidence. Last Sunday and Monday evenings the Handel and Haydn Society presented a very pleasing and interesting rendition of "The Messiah" in Symphony Hall. A different set of soloists appeared each evening, all of whom scored artistically well with the discriminating audiences that filled the large auditorium. The function of Sunday evening marked the 749th concert of the Handel and Haydn Society, of Boston, which is now in its ninety-first season, and the large chorus of about 400 voices seemed to enter into the occasion with all the éclat commensurate with it. Emil Mollenhauer conducted both chorus and orchestra with perseverance and musicianly bearing, and it is indeed a pleasure to see an oratorio leader fully as competent in the direction of instrumentalists as with a vocal body. Mr. Mollenhauer kept everything within the bounds of proportion, and the orchestral numbers, including the overture and "Pastoral" symphony, were played in a very satisfactory manner. There were times when the instrumentalists might have shown a little more smoothness in their playing, but it was all so well done that it is unnecessary to delve into those forms of stale and musty criticisms which frequently emanate from stereotyped regulation daily newspaper efforts. In regard to the Handel and Haydn Society, it might be mentioned that the Boston papers spoke most fairly of Sunday and Monday evening's performances, and for that matter, perhaps no better newspaper criticisms, as a rule, can be found anywhere than those written by the leading critics of this city. "The Messiah" rang forth in its full radiance of sacred glory and the immense choral body responded almost as a single voice under Mr. Mollenhauer's baton. H. G. Tucker was the organist, and that in itself is sufficient evidence that the noble instrument at Symphony Hall responded to all requirements under this musician's hands. Sunday evening the soloists were Charlotte Maconda, soprano; Mrs. W. S. Bracken, alto; Theodore van Yorsk, tenor; L. B. Merrill, bass. On Monday evening were heard the following: Soprano, Mrs. Hisssem de Moss; alto, Ernestine Fish; tenor, Edward Barrow; bass, Fred Martin. Both sets of soloists handled their respective numbers in most finished style. We will not enter into a detailed review regarding the soloists, but suffice it to say that they all filled their respective places in the highest competent manner. The Handel and Haydn Society is in the best possible form throughout, and Boston is particularly proud of the organization. This society will be heard again on Sunday evening, February 18, in a miscellaneous concert, with Emma Fames and Edward Johnson as soloists.

Another splendid vocal concert of the week was that given by the Boston Singing Club, H. G. Tucker, conductor, at Jordan Hall on Wednesday evening. Remarks were heard on all sides to the effect that it was the best concert ever given by this singing club, and naturally Mr. Tucker feels pardonable pride in the testimonials of praise. The program was a varied and comprehensive list of solos

and choral numbers, and everything went with spirit from start to finish. The club was assisted by Gwilym Miles, baritone, and Louis Black, tenor; Grace Bullock, soprano; Mary B. Chandler, accompanist, and an orchestra, Carl Barleben, principal. The program comprised Bach's cantata, "Thou Guide of Israel," for tenor, bass, chorus, orchestra and organ; part songs, Brahms' "The Hunter," Tchaikowsky's "Legend," Macfarren's "The Sands of Dee"; anthems, Parker's "Far From the World," for soprano and chorus; Spicker's setting of a portion of the Jewish service for baritone and chorus; a part song, "The Snow," by Elgar, for women's voices; a baritone solo and chorus, from "The Barber of Bagdad," by Cornelius; a group of songs for tenor by Gaston Borch, and songs for baritone by Foote and Tchaikowsky. "Thou Guide of Israel" was strongly rendered, everybody seeming to enter into this cantata with musical feeling. The organ was most efficiently handled by Benjamin L. Whelpley. The Boston Singing Club will give its second concert on Wednesday evening, March 21, when Mary Hisssem de Moss, of New York, will be the soprano soloist. This artist was heard last Monday evening with the Handel and Haydn Society in "The Messiah," and she created a splendid impression in Boston.

Hattie Moore, a well-known light opera singer, died at Medford, Mass., recently from cancer of the stomach. Miss Moore had followed the stage for about thirty years, and one of her greatest distinctions was achieved during her early career, when she essayed the role of Olivette for five hundred consecutive nights. She made another hit in New York at Harrigan's Theatre in 1893 as Albertina in "The Woolen Stocking." San Francisco opera-goers and musicians will remember Miss Moore, as she was for several years the prima donna at the old Tivoli Opera House in the days of Harry Gates, Arthur Mesmer and other old-time favorites of that famous home of opera on Eddy street, in the Pacific Coast metropolis. Miss Moore died in the city of her birth at the age of fifty years.

Arnold Dolmetsch, assisted by Mabel Dolmetsch and Kathleen Salmon, are appearing in the Shakespearean productions of the Ben Greet Company at Jordan Hall, Boston. The quaint old English melodies as rendered by this noted trio is one of the most delightful features of the Greet productions. In fact, the music is keenly fascinating. The players are stationed upon the stage, which is devoid of scenic embellishment, the plays being given after the character of the Elizabethan period, and Mr. Dolmetsch and his assistants are supposed to depict the orchestras in vogue during the time of Shakespeare. On the program appears the following, under the caption of "Music Notes":

"The original music will be performed on old instruments of the period, under the direction of Arnold Dolmetsch, assisted by Mabel Dolmetsch and Kathleen Salmon. Among the instruments used will be a lute made in Venice, 1550; a virginals, made in North Italy about 1550; a harpsichord made in Antwerp, 1640; a 'Viol de gamboys,' old English;

a five stringed treble viol, old French, and a seven stringed viola d'amore."

One of the busiest singers in Boston is Stephen Townsend, who is a favorite baritone. Mr. Townsend has a large studio class, but he manages to find time to make an occasional public appearance, and he is always sure of causing great pleasure with his fine voice. Mr. Townsend was baritone soloist at the concert of the Cecilia Society given at Symphony Hall on December 12, and his performance on that occasion was fully up to the usual standard of his finished song work. Mr. Townsend has a quality of voice that always makes one wish to hear more, while his diction is a feature of his art.

C. A. Jones, one of the earnest pianists of Boston, is planning to give a recital at the studio of B. J. Lang some time during the latter part of January, at which time he expects Mary Howe, soprano, to assist. Mr. Jones will appear in the capacity of soloist and accompanist at a concert to be given with Miss Howe at Waltham, Mass., on the evening of January 3.

B. F. Wood, president of the B. F. Wood Music Company, is visiting the New York office of this concern on business this week. The B. F. Wood Music Company is enjoying a very busy season with its publishing business, many new works being put upon the market almost daily.

Boston will soon have the pleasure of again hearing Karl Griener, the versatile cellist, who is booked to appear at Steinert Hall on Wednesday evening, January 17. He will be assisted by the Welsh bass-baritone, Griffith Hughes, and Mrs. Griener. The writer has a very pleasant recollection of Mr. Griener and his work in San Francisco, where he appeared with great success in 1894-95 as premier cellist in the orchestral enterprises of Fritz Scheel, now leader of the Philadelphia Orchestra. Mr. Griener was a member of the original Vienna Prater Orchestra conducted by Scheel, which delighted many San Francisco audiences at the Midwinter Fair during the first six months of 1894. At the close of the exposition Mr. Scheel became prominently identified with symphonic work in San Francisco and Mr. Griener was one of the strongest members of the orchestral forces under the present Philadelphia conductor. San Francisco, like other cities, immediately recognized a virtuoso in Karl Griener and it was with the deepest regret on the part of the musical community that he felt it obligatory to return to larger fields in the East.

Boston lovers of good band music will soon be satiated, as L. H. Mudgett announces a concert by Sousa and his peerless band at Symphony Hall on Wednesday evening, January 10. New works by the March King are to be heard, including a suite "At the King's Court," and "The Diplomat" march, and it is needless to say that the Bostonians will rise to the occasion and clap for more of the effervescent melodies which flow from the fertile mentality of John Philip Sousa.

Apropos the above two last paragraphs concerning mention of Fritz Scheel and John Philip Sousa, the writer experiences a moment of reminiscence, inasmuch as both of

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these famous leaders, one of the Philadelphia Orchestra and the other of military band work, were heard twice at the Midwinter Fair in San Francisco in April, 1894, the two occasions being signalized by the combination of Scheel's Vienna Prater Orchestra and Sousa's Band into one huge organization, Scheel and Sousa dividing the honors of leadership. San Francisco musicians are still talking about those events of nearly twelve years ago, they having been the greatest instrumental triumphs in the history of the Pacific Coast. On each occasion an audience of about 7,000 people cheered wildly for both leaders, and about the same number had to be turned away on each evening, as the enormous building could not even supply standing room for all who wished to gain admittance. It is impossible to efface from memory the tremendous effect of the combined organizations rendering Liszt's "Hungarian Rhapsody," No. 2, under Scheel, not to mention several other orchestral delights, including Strauss' immortal "Blue Danube Waltzes" and a galaxy of marches and novelties of Mr. Sousa. Messrs. Scheel, Sousa and Griener, who were decidedly among those present at the times mentioned, will readily corroborate this treatise on the past if approached on the subject. It happened that Scheel and Sousa were playing a simultaneous engagement at the Midwinter Exposition, so they joined forces twice.

The third concert in the Artist Course of the Faeltzen Pianoforte School will be held in Huntington Chambers Hall on Tuesday evening next, January 2, the attraction being Louella W. Dewing, pianist, and the Olive Mead String Quartet, of New York. Miss Mead is well known and popular in Boston, and she was the violin soloist at the first concert of the season by the Boston Symphony Orchestra at Cambridge.

The Pittsburgh Orchestra is playing this week a new symphonic creation known as the "Gaelic Symphony," composed by Mrs. H. H. A. Beach, of Boston. Mrs. Beach has gone to Pittsburgh at the invitation of Emil Paur, to act in the capacity of pianist at the Friday afternoon rehearsal and Saturday evening concert this week, and she will play the solo portions of Saint-Saëns' G minor concerto, and smaller pieces by Brahms and Schütt. The Boston musical fraternity should feel a sense of pride in this talented lady pianist and composer.

The Boston Symphony Orchestra presents the following program for the tenth rehearsal and concert of Friday afternoon and Saturday evening this week:

Symphony, in C minor, (First time).....Webster
Scene, El parte, and Rondo, Per Pieta, from Act II of Così fan Tutte.....Mozart
Francesca da Rimini, Orchestral Fantasia after Dante, op. 34, Tchaikowsky
Song with Orchestra, Die Allmacht.....Schubert
Concert, Overture, In the South, op. 50. (First time).....Elgar
Emma Eames is the soloist.

The appearance of Mme. Eames with the Boston Symphony Orchestra this week recalls to mind the fact that this prima donna was, during her student days, a pupil of Clara E. Munger, one of the best known vocal teachers of Boston. Miss Munger taught Mme. Eames for three years, and this artistic teacher is one of the busiest musicians always, and her studio at 177 Huntington avenue is the scene of plenty of hard and earnest work by teacher and pupils.

The Boston Symphony Orchestra presented a very fine program at its third concert of the season at Sanders' Theatre, Harvard College, Cambridge, on Thursday evening, and the soloist was George Proctor, pianist. This artist scored heavily in the Grieg concerto. Interest was added to the program by the presentation of Prof. J. K. Paine's prelude to "The Birds of Aristophanes." Prof. Paine is a venerable member of the musical faculty of Harvard College, and he was obliged to leave his seat in the audience and bow acknowledgments from the stage at the conclusion

of the number. Conductor Wilhelm Gericke beckoned Prof. Paine to do this, and the audience showed its approval by vigorous applause, which was augmented by the members of the Boston Symphony Orchestra and also by Mr. Gericke. The program was as follows:

Symphony, No. 1, in B flat major, op. 38.....Schumann
Concerto, for Piano, in A minor, op. 16.....Grieg
Prelude to The Birds of Aristophanes.....J. K. Paine
Symphonic Poem, No. 2, Tasso: Lament and Triumph.....Liszt

Johanna Gadschi will give her only Boston recital of the season at Symphony Hall on Monday afternoon next, and thus will the new year be inaugurated with a great vocal event. The program will be comprehensive, and the numbers to be sung by the great diva will be published in the Boston department of THE MUSICAL COURIER next week.

The ninth Sunday afternoon chamber concert of the Chickering series will be held at Chickering Hall Sunday afternoon, and the Adamowski Quartet will be the attraction. This organization will be assisted by Mme. Szumowska, pianist. The tenth concert, to be held on Sunday, January 7, will present the Kneisel Quartet for the third time this season at the Chickering concerts.

L. H. Mudgett announces Marcella Sembrich in a song recital at Symphony Hall on Saturday afternoon, January 13.

Mrs. MacDowall of Newbury street, Boston, gave a musicale at her home last Tuesday evening, and the affair was one of merit. The soloists were: Edith Castle, Katherine Ricker and Caroline Gardner-Clark.

Olga Samaroff, who made such a profound impression at her first piano recital, given in Boston a few weeks ago, is to be heard again at Steinert Hall on Saturday afternoon, January 20.

Wesley Weyman will present a strong piano program at Steinert Hall next Thursday evening, January 4. The list includes works by Bach, Grieg, Brahms, Chopin, Schumann and Verdi-Liszt.

HERBERT I. BENNETT.

Strings and Things.

CATGUT as used in violin strings has the specific scientific interest that it is an elastic solid which is intermediate in its properties between rubber and the metals. An examination of its elastic properties has lately been undertaken for the Carnegie Institution by Dr. J. R. Benton, and a preliminary note discloses some interesting results. For example, the E string of a violin, which was the example of catgut used in the experiments, was shown to have a breaking strain equal to 60,000 pounds per square inch. It is therefore nearly as strong as copper wire, and must be classed as one of the strongest organic substances, far exceeding all kinds of wood (less than 20,000 pounds to the square inch), leather (5,000 pounds per square inch), and hemp ropes (15,000 pounds per square inch). Musical strings, as sold, are twisted, and tend to untwist when subjected to tension, and to twist up again when tension is removed. In order to study their elasticity the twist had to be removed, which was done by soaking the string in hot water. In these circumstances the string becomes very soft and contracts greatly in length. It then behaves very much like rubber and can be stretched like an elastic band. The tendency of E strings to break in dry weather is well known, and is due, of course, to the tendency of the string to contract with the decrease of moisture. The actual tension required on a violin E string to produce the proper pitch of 640 vibrations a second was computed by Dr. Benton by the well-known formula for the transverse vibrations of strings. It works out at about half the breaking load, so that when a violin E string is striking its proper note it is sustaining a strain equal to about 30,000 pounds to the square inch.—London Morning Post.

NEW ORLEANS.

NEW ORLEANS, December 26, 1903.

THE date of Harold Bauer's engagement here has been set for January 15.

Through the generosity of two gentlemen who have guaranteed the extra expense, should the sale of tickets not cover it, the Choral Symphony Society will be active this winter and will give three concerts, which are expected to surpass all previous ones. Julian Walker will sing at the second concert on Saturday night, January 27. For the first concert the soloists selected are: May Randolph, pianist, and M. J. Freiche, baritone. Subscription tickets admitting holder to all public and private concerts are \$5.

Le Cercle Musicale entertained charmingly last Friday evening at the residence of Mr. and Mrs. Rouen. Following was the program: "Danse Macabre" (Saint-Saëns), Mlle. A. and I. Bouligny; "Une Larrae" (Kücken), M. Peyrat; "Aria de Messaline" (De Lara), Dr. Toussaint; "Portrait" (Chaminade), Camille Gibert; "Herodiade" (Massenet), Marcelle Peyrat; "Le Coeur et La Main," A. Théora; "Gondoliera" (Moszkowski), Lucie Bouligny; "Valse de Melba" (Arditi), Dupuy-Harrison; "Cantique de Noël" (Adam), M. Peyrat and chorus.

Jean de Walpine gave an informal musicale on Wednesday last complimentary to Alice Weddell, a graduate of the Leipzig Conservatory and pupil of Godowsky and Teichmiller. Miss Weddell played a harp etude (Chopin), prelude (Rachmaninoff), and a sonata of Schumann. Mr. de Walpine sang five Schumann songs: "Widmung," "Arme Peter," "Gondolier," "The Wanderer" and "Moonlight." As encores he gave "Si j'étais Dieu" (Fon-tenailles), and Schubert's "Aufenthal und Ungeduld."

M. Verheyden, who was singing small parts in addition to doing general chorus work at the French Opera House, was discovered as a baritone of superior talents by M. Charley, the impresario, and was given a hearing in "L'Africaine." His Nelusko was a bit vocally and dramatically, and the young man is on the road to speedy promotion.

Marie Greff sang the soprano solos in Weber's Mass in G at Notre Dame Church. Seldom has the clear voice of this young singer been heard to better advantage.

"St. Cecilia's Mass," sung at the Cathedral on Christmas, was magnificently rendered under Mrs. T. C. Buckley's leadership. Mézy, baritone, and Lucas, tenor, both of the French Opera, sang "Hosanna" and "Sanctus," respectively.

Hy. Wehrman made a hit by his violin solo, played at the St. Louis Cathedral. Never has he played with greater charm and fervor.

HARRY B. LOEB.

Karl Griener in Boston.

SO many demands have been made upon Karl Griener to give a recital in Boston that he has decided to do so at Steinert Hall January 18 (evening). He will be joined by A. Griffith-Hughes, baritone, and assisted by Victor F. Saar and Madame Griener at the piano. On January 24 Karl Griener will leave at the head of his own company for a concert tour through the South, where he has booked eighteen recitals; dates will be published in the next issue.

At the Boston recital Mr. Griener will play Saar's sonata, op. 49, MS., first time; the Liszt-Griener "Love Dream," Piatti scherzo, Wagner "Album Leaf," Rubinstein "Andalouse and Toreador," Griener "Moonlight," Popper "Dance of the Elves" and Popper-Griener "Hungarian" rhapsodie.

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Musical Clubs.

The American Musical Directory, published at 419 St. James Building, New York, contains the list of musical clubs and societies in the United States and Canada, with addresses of the officials.

Galesburg, Ill.—The Galesburg Musical Union is now in its eighth season and is in a flourishing condition, with a good list of active members and an unusually long list of associates. The officers are: President, Ray M. Arnold; vice president, Charles W. Hoyt; secretary, William B. Carlton; treasurer, William A. Armstrong; director, William F. Bentley; assistant director, John Winter Thompson. "The Messiah" was sung lately with assisting soloists and the Chicago Symphony Orchestra. The performance was a notable one. Genevieve C. Wilson, Ada B. Buckingham, E. C. Towne and Arthur Beresford were the soloists, Jennie J. Jelliff pianist and John W. Thompson organist.

Titusville, Pa.—At a meeting of the Woman's Club the program was devoted to "Modern Music and Its Development."

Council Bluffs, Ia.—The musical department of the Women's Club has just given a miscellaneous program, the only one for the year. Current events in the musical world were discussed and illustrated by members of the club.

Pittsburg, Pa.—The Brighton Country Club is giving a series of musicales this winter.

Fulton, N. Y.—The Choral Society gave an interesting program, with solos by members.

Sleepy Eye, Minn.—The High School Glee Club is composed of fifteen of the best male voices in the school.

Wheeling, W. Va.—James Stephen Martin, of Pittsburg, is conductor of the Women's Musical Club.

Goshen, Ind.—Jefferson Theatre was packed at the first recital by the Woman's Musical Club. The committee in charge were Ledia Fick and Mrs. M. C. Dow, Jr. Those contributing their services were Viva Winebrenner, Margaret Freyberg, Sarah Manahan, Monroe Taggart, J. V. Morrice and Lamar P. J. Croop, vocalists; Jessie McDonald, pianist; Guy Dausman and Marion Harrison, violinists, and George Cregier, cellist.

Tampa, Fla.—The romantic composers and their music formed the program of the Friday Morning Musicales meet-

ing. Mesdames H. B. Ainsworth, D. K. Gunby, E. V. Whittaker, Charles Marshall and R. J. Weller; Katie Graham, Stella Long and Annie Macfarlane being the soloists.

Milwaukee, Wis.—The Bon Amie Musical Club has been incorporated; no capital stock. Incorporators, W. H. Orloff and two others.

Charlotte, N. C.—Under the auspices of the Woman's Club a concert took place at the Academy of Music when D. Amatti Richardson gave the program with his orchestra of Charlotte boys, who have been carefully trained by him. R. H. Matthews was the soloist, receiving many encores. Harry Asbury played a flute solo.

Trenton, N. J.—The Monday Musical Club, under the leadership of Paul Ambrose, has just given an enjoyable program, in which they were assisted by Karl Greinauer, who had Madame Greinauer as his accompanist. Elizabeth Thomas is the accompanist of the club.

Cleveland, Ohio.—William Harper and Carrie Hudson were the soloists at the first concert of the Singers' Club.

Orange, N. J.—An important event in the history of the Orange Musical Art Society was the tenth anniversary. A musical program was given by Mrs. George F. Seward and Mrs. T. R. Chambers. Mrs. C. A. Trowbridge read a brief history of the society. At the conclusion of the program Mrs. King, on behalf of the members of the society, presented Mr. Woodruff with a check for a substantial sum. Among former members of the society who were present were the following: Mrs. Charles Hathaway, Mrs. H. P. Bailey, Mrs. Clarence Kelsey, Mrs. J. B. Dill, Mrs. G. H. Morris, Mrs. E. M. Colie, Mrs. C. T. Root, Mrs. W. P. Field, Mrs. Theron Rockwell, Mrs. George Merchi, Mrs. Philip Garrison, Mrs. Herbert Turrell and Ella Cour- sen.

Des Moines, Ia.—The Women's Club chorus, under the direction of Mrs. D. F. Givens, has just held its first concert of the season.

Davenport, Ia.—The members of the Music Students' Club enjoyed a program of modern classical music at the residence of Mrs. W. D. Middleton, 1222 Ripley street.

Westfield, N. J.—The Music Lovers' Club gave a concert, the soloist being Kathryn K. Worcester. Mrs. C. E. Thorn and Mrs. F. H. Smith were the accompanists.

New Brunswick, N. J.—The Hart Trio were heard in a concert.

Asbury Park, N. J.—The members of the Ariel Club enjoyed "In a Persian Garden," the soloists being Mrs. H. G. Shreve, Bertha Martin, E. C. Burtis and Winnifred Hetrick.

Memphis, Tenn.—At a musical by the Memphis Club the house committee introduced Cora Kahn and Alma Marks, both of Cincinnati, who gave the entire program with Mrs. Bloom, Mr. Gerbig and Mr. La Prade accompanists.

Waukesha, Wis.—Mrs. L. C. Smith entertained the members of the Musicales with a Yuletide program. Mrs. Jay Gore, Mrs. F. A. Blair, Calvin Jackson, Mrs. Davies, Mrs. Barnum, Mrs. Hawley and Mrs. Buck took part.

No Holiday for Mrs. Kelsey.

SINCE December 5 Corinne Rider-Kelsey sang in eight performances of the "Messiah." Her engagements Christmas week included the "Messiah," in Newark, N. J., December 25; the "Messiah," with the New York Oratorio Society at Carnegie Hall, December 27; (afternoon) Grasse violin recital, December 28; (afternoon) the "Messiah," December 28, Carnegie Hall; December 29, the "Messiah," in Portland, Me. Earlier in December, Mrs. Kelsey sang at a concert with the St. Cecilia Society in Boston and at performances of the "Messiah" in Brooklyn, in Amherst, Mass., and in the West. Press notices of her appearances in Boston and Amherst are reproduced in the subjoined extracts:

In the Debussy number Mrs. Kelsey sang the music of the Blessed Damozel with a pleasing sincerity and purity of tone.—Boston Journal, December 13, 1905.

Mrs. Kelsey revealed a soprano of clear and brilliant tones and her singing of the Damozel's Soliloquy was full of good art and sincerity of feeling.—Boston Globe, December 13, 1905.

Mrs. Rider-Kelsey had a good idea of what was wanted in the Blessed Damozel, but her best work was done in "Hiawatha," where she sang excellently.—Boston Daily Advertiser, December 13, 1905.

Mrs. Rider-Kelsey possesses a soprano voice of great compass and volume. Her technique is admirable. The air, "Rejoice Greatly, O Daughter of Zion," showed wonderful flexibility and power.—Springfield Union, December 14, 1905.

Mrs. Rider-Kelsey is one of the newly risen sopranos of whom much is expected. She is a singer who ought by all means to be engaged for an appearance in this city at the earliest opportunity. No more promising young concert soprano has come to the front in recent years. She is ambitious and has that rare and precious gift, good taste. The combination means much. Vocally she is admirably equipped. Her voice is brilliant without the least trace of that wiry edge which brilliant high sopranos often have. Her voice comes out pure, true and without effort.—Springfield Daily Republican, December 14, 1905.

Retrospect of the Season.

(From the Evening Mail.)

MUSICALLY, 1905 was one sweet song. George M. Cohan's beautiful tone poem, "Give My Regards to Broadway," Jean Havez's threnodic nocturne, "Everybody Works But Father," dignifying filial reverence and labor as it does; Harry Williams' pastoral, "In the Shade of the Old Apple Tree," and somebody's suite 72, called "Lay My Wedding Dress Away" may be termed the four most advantageous wagers. The selling of the Pianola on the instalment plan is another great step in the economics of music which 1905 developed. The table d'hôte school of music received a great impetus, and it is believed that in New York city alone at 11:45 p. m. there are 238 welsh rarebit orchestras playing "Just My Style" simultaneously. Music had on the dexter pedal last year.

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